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Oriental Research Institute & Manuscripts Library
University of Kerala, Kariavattom
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# Contents

# Manuscriptology-an introduction

**Dr. K. Maheswaran Nair**

Mastery of man over nature began with the development of hand. Hand is the organ as well as the product of labour. Labour caused members of the primieval society to come closer which in due course created the point when they had something to say to each other. Necessity created the organ; the larynx of the ape was transformed by modulations and the organs of the mouth gradually learned to pronounce articulate sounds. This process which began about five hundred thousand years ago has been elaborated by Charles Darwin.

The great Sanskrit poet, Dandin has proclaimed- 'The progress of the world has been maintained by the grace of words which have been endorsed by the authoritative scholars. All the three worlds would have been in complete dark, had there been not the light of speech.

Language began in oral tradition and was grown into written form about six thousand years ago. Both the oral and written traditions of language have been subjected to serious studies in modern times. The former has given birth to the brach of knowledge called orality studies while the latter has formulated manuscriptology. Orality studies concentrate on the oral lore of mankind whereas manuscriptology is concerned with manuscripts.

## What is Manuscript?

A hand-written document is called manuscript (ms.). The term ms. is derived from Latin manus meaning 'hand' and scriptum (v.scribere) meaning 'to scratch' that meant later to write. Hence, a ms. is 'something that is written with the hand'.

In the latest context of Personal Computers giving way to Electronic Note-books, Thinkpad etc. and also key-boards giving way to touch screen technology, one has to rethink about the old concept of stylus and palm leaf. Since one can write with one's fingertip on the screen and get the same saved in hard disk, the definition of manuscript need not be altered.

## Towards a definition of Manuscriptology

Manuscriptology can be shortly defined as the science of manuscripts. Deciphering mss. is its primary concern and some people call it as the science of deciphering manuscripts. Manuscriptology has to be distinguished from paleography which is the science of writing. In fact Manuscriptology is not merely the science of deciphering manuscripts. It also specializes in the procurement, preservation, documentation, reading, transcribing, editing and publishing of various kinds of manuscripts. And in these matters, the boundaries of Manuscriptology border with other specialized branches like Textoloy, Conservation Science etc.

## Nature and scope of Manuscriptology

Manuscript will be in a language and it will certainly be pertaining to a subject. As such, manuscriptology by its nature demands the student to have expertise ink, the language in which it is written and also the subject dealt within it. An expert manuscriptologist should have knowledge of both the language and the subject of the manuscript.

The scope of Manuscriptology does not confine to mere reading, writing, transcribing or editing of manuscripts. It extends to literature, conservation science cultural criticism etc. Emergence of New Manuscriptology, in recent times, as a trend of literary criticism, especially criticism related t o the genesis of the literary piece, has further enlarged the scope of Manuscriptology. Possibilities of utilizing Manuscriptology in such areas of studies such as Criminology, psychology and certain paramedical sciences have to be explored too.

**Manuscriptology and Textual criticism**

Textual criticism is a branch of literary criticism that is concerned with the identification and rectification of transcription errors in the texts of manuscripts. It is also called lower criticism in contrast with "higher" criticism, which is the endeavor to establish the authorship, date and place of composition of the original text. To err is human and scribes make errors or alterations when they copy manuscripts by hand. Based on one or many copies of a manuscript, but not the original document, the textual critic seeks to reconstruct the original text, the archetype or autograph, as closely as possible. The same process can be applied to reconstruct intermediate editions or recensions, of a document's transcription history. The ultimate objective of the textual critic is the production of a "critical edition" containing a text most closely approximating the original.

**Manuscriptology and Palaeography**

Palaeography is the art of analyzing and reading handwriting. Some would like to call it a science; in fact, it is an art, with some scientific props. Palaeography functions at

different levels. At its most basic level, it is a decoding process which allows a student or researcher to read what someone at an earlier time has written, even though the communication code has changed over the centuries.

Palaeography is history in itself. Changes to styles and form of writing over the centuries reflect historical and social change. The content and style of manuscripts mirror the changing concerns of society. The history of writing is a major component of our cultural heritage. Writing as a craft and writing as a communication skill are inseparable in our cultural development.

Palaeography as a science can be used for intricate historical tracing. Analyses of the precise mode of delineation of letters, the identification of local script styles or individual scribal hands and the intricacies of punctuation and abbreviation can be used to trace influences across time and space, and even to trace the movements of individuals.

**Manuscriptology in the Indian context**

Millions of manuscripts are lying in libraries, museums and private collections all over India. Our country has a collection of nearly five million mss., of which some are very rare. They are the valuable sources of knowledge especially of our ancient history and culture.

The materials used to write mss. on, are paper, palm-leaf, bark, cloth, metal etc. Various scripts have been used in mss. Some of the scripts are- Grantha, Tamil, Nandinagari, Devanagari, Tiglari, Sarada, Telugu, Kannada, Malayalam, old Newari etc. Many manuscripts are available in foreign scripts such as Persian, Arabic etc.

Ancient Indian texts, many of which have a history of more than a millennium, are based on manuscripts whose lifespan is normally not more than a few centuries. From early times onwards, efforts have been made to collect, store and preserve the manuscripts in libraries inside and outside India. In the second half of the 18th century, a few British officers such as Sir William Jones (1746-1794), Sir Robert Chambers (1774-1779) and Colin Mackenzie (1782-1806) took a deep interest in Indian cultural. They tried to get acquainted with the Sanskrit language and literature, and started collecting inscriptions, epigraphs, and manuscripts privately. An institution named The Asiatic Society of Bengal was established in 1781. One of its aims was the collection and preservation of valuable manuscripts , a huge number of which was lying in the houses of scholars, in schools and pathasalas, in religious mutts, monasteries, chaityas, temples, palaces and village libraries in Bengal and different parts of India. Later on, in the latter half of the 19th century, the then Government of India took an active part and allocated funds for the collection of manuscripts. Scholars such as G.Buhler, A.C. Burnell, R.G. Bhandarkar, R.L. Mitra, F. Kielhorn, G. Oppert, G.B. Malleson and a few others were deputed to tour in different provinces of India in search of manuscripts, to make a list of the available ones and to purchase the more important of them. Since then, the mission of the collection, preservation, and cataloguing of manuscripts, and the preparation of critical editions of important texts conserved in them, is going on in and outside India by scholars with an interest to protect and study this rich cultural heritage.

Apart from the Asiatic Society in Kolkata there are reputable repositories of mss. in different parts of the country:

Sarasvati Mahal library, Tanjavur, the Adyar Library and the Government Oriental Manuscripts library in Chennai, Oriental Research Institute, Baroda, Oriental Research Institute and Mss.Library, University of Kerala, S.V. Oriental Research Institute, Tirupati, Bhandarkar Oriental Research Institute, Pune and so on. Collections outside India, for instance, the Van Manen collection of palm leaf manuscripts of the Kern Institute, Leiden, are also valuable.

**Why should manuscripts be preserved?**

Manuscripts preserve our heritage. The constitution of India states, under Fundamental Duties in Article 51A:
"It shall be the duty of every citizen to value and preserve the rich heritage of our composite culture."

Hence, there is an urgent need to collect, conserve, preserve, collate and provide access to these precious documents through the standards established by the Ministry of Culture & Tourism, Govt. of India. In the year 2003, the Govt. of India has started a project called 'National Mission for Manuscripts (NMM)' for the ms. collection, preservation, trainings and seminars. The NMM has worked tirelessly to realize the goal by collecting five lakh mss., through their partner manuscript resource centers (MRCs) and manuscript conservation centers (MCCs). The University of Madras has adopted a prestigious project called New Catalogus Catalogurum (NCC) in the year 1935 which is in succession to Theoder Aufrecht's Catalogus Catalogorum.

It may be noted in this connection that most of the mss., are inaccessible for various reasons. Many manuscripts are almost destroyed by insects or by hostile weather conditions.

The best way to preserve them in the modern context is digitisation.

## Critical Edition

Critical edition of texts, is one of the major outputs of manuscritpology. All the old books, especially of Sanskrit,. which we access today are transcribed from the preserved mss. BORI, Pune has brought out the first critical edition of the great epic Mahabharata. Out of the one lakh verses in it, only 73 thousand verses are found to be original. This was decided based on the style, Grammer etc of the verses 27 thousand verser seem to differ in style, grammar etc from those of 73 thousand written Sage Veda Vyasa. Students/researchers should be encouraged to take up critical editions to decide the accuracy of the textual content. Anyone who attempts for a critical edition of any text must compulsorily go through the Prolegomena of the Adiparvan of Mahabharata by V.S. Sukthamkar who was the first editor of the critical edition of Mahabharata.

## Manuscripts and Kerala

The mss heritage of Kerala is very rich. The Trivandrum Sanskrit Series is one of the oldest Oriental Series comprising a series of Sanskrit books edited from Sanskrit palm leaf manuscripts dating back to 1400 A.D. available in the Trivandrum Oriental Manuscripts Library. The palm leaves available in the Library have been famous for their contents and great Sanskrit scholars like Dr. T. Ganapathi Sastri, K.Sambasiva Sastri etc. have been the editors of the library. The content of these Sanskrit works and their authenticity have been well known in the field of Indology and Sanskrit. These Sanskrit series comprises books from various disciplines of

Sanskrit like Jyotisha, Silpa, Ayurveda, Kavya, Nataka, Kosa, Tantra to name a few.

Kerala and ORI and Mss Library, Trivandrum can always be proud of the famous Bhasa Natakas brought out under the Trivandrum Sanskrit Series. Ganapathi Sastri, while touring in search of Sanskrit mss in south Travancore found out from the collection of mss of the Brahmin family of Manalikkara near Nagarcovil, a codex about four centuries old written on palm-leaves in Malayalam characters and containing ten Sanskrit plays hitherto unknown. Later three more plays were found out.

Three plays namely Svapnavasavadatta, Pratijnayaugan-dharayana and Pncaratra were published as volumes 15, 16 and 17 of the Trivandrum Sanskrit Series in 1912 and it created history. These were plays written by Bhasa who was famous but whose works were supposed to be lost. There is difference of opinion among scholars as regards Bhasa s authorship of all the thirteen plays. No doubt, some plays are certainly from the pen of Bhasa, all scholars agree with this.

The plays became classics in the area of Sanskrit drama. The practice of these dramas have made one understand the stage practice of Indian Sanskrit theatre prevailing in ancient times. The plays found out and published by Ganapati Sastri came to be known as Trivandrum plays or Bhasa plays. Ganapathi Sastri was awarded with doctorate degree by Tubingen University of Germany.

# Palaeography - With Special Reference to Kerala

**Dr. Naduvattom Gopalakrishnan**

Writing is a great invention of the human race. The innumerable script used in the long history of human beings are not the invention of single man or a single society but are the sum total of human efforts of various centuries. Every script had a long history of evolution. Pictograph was the earliest form of writing. They are considered as recorded gusteres. According to Pavlov speech is the external manifestation of the second signaling system ie. the signals of signals and writing thus comes under the second signaling system. Scholars suggest various stages for the development of writing systems such as pictograph, verbal signs, syllabic signs and alphabetic signs.

For some scholars Hieroglyph is the oldest form of writing and other scripts like cuneiform have a parallel development with Hieroglyph. Hieroglyph, the earliest Egyptian writing flourished from the fourth millennium B.C. and is mainly the pictoral representation of objects. The Cuneiform script, which is a combination of logographic and syllabic systems, was developed by the sumarians in the fourth millennium B.C. It was later adopted by the Akkadians. A significant feature of this writing is its wedge-shaped character. The Chinese writing system is ideographic and in Japan it was modified to the syllabic system.

The history of writings in India begins from the Indus Valley civilization. The rock paintings and engravings of Neolithic period found in various sites of India especially in the Decan, show that the proto form of Indian writings might

be ideographic. The Indus script can't be interpreted even now. The Brahmi script the earliest known in India raised a lot of interest among scholars. In 1837 James Prinsep, the secretary of Asiatic society of Bengal, interpreted for the first time the earliest Brahmi script and read, the edicts of the Great emperor Asoka. About the origin of the Brahmi script scholars are not in agreement. Some of them connect its origin with the Chinese picture writing, and others with the South and North Semitic alphabet. There are scholars who believe that Brahmi is an indigenous script invented and developed in India itself.

The Kharosthii (meaning – " Ass-lip") Script, a kind of Asoka Brahmi used in the north-western parts of India is considered to be derived from North Semitic alphabet-, Kharosthii was little used in India up to third century A.D. Many Prakrt documents in Kharosthii script have been discovered from central Asia.

There are Scholars who believe that the Brahmi script is the contribution of Dravidians. Edward Thomas and T.N. Subramoniyan are the strong advocates of this theory. A comparative study of the Phonemic system of Prakrt and Dravidan languages will clearly show that Brahmii script was invented for writing Prakrt. The theory that evolution of Prakrt is due to the influence of Dravidan languages on Sanskrit, is not proved satisfactorily yet. Until when it is proved beyond doubt the theory of Dravidan origin of Brahmii remains as a suggestion.

Nagari, the script used for writing Sanskrit today and Grantha the script used for writing Sanskrit in the Tamil area which is almost extinct today are from Brahmi. The Pallavas are said to be responsible for the Invention of Grantha script.

Tolkappiyar, the famous grammarian of Tamil refers in his work to the ancient grammarians of Tamil. Even though no such pre- Tolkappiyar works are not found the reference clearly shows that there was some sort of writing system in the Tamil country. What was its nature? We don't know. This may not be Brahmi, because as there is no script in Brahmi to represent the distinctive phonemes of Dravidian such as l, !, r and n. (ഴ, ള, റ, ന).

According to Jaina sources there were eighteen scripts in India in early times. The Buddhist work Lalitavistara refers to sixty four scripts. Among them 1) Brahmi (2) Kharosthi and (3) Dravidi are noteworthy. The very name Dravidi show that it was the script used for writing Dravidan languages. Dr. Buhler is of the opinion that the scripts found in the vessels from Bhattiprolu in Andhara Pradesh might be Dravidi. However no other specimen of this script is available today.

Modern Tamil script and Vatteluttu the script used for writing Tamil in inscriptions are the derivatives of the Brahmi script. Though Vatteluttu script disappeared in Tamil before 10th century A.D, it existed in Kerala up to 18th century A.D.

**Palaeography in Kerala**

The inscriptions inscribed in Asoka Brahmii is not available from Kerala. Tamil Brahmii script is seen in lable inscriptions. On account of palaeographic features the date of these inscriptions can be attributed to 2nd to 5th century C.E. (എടയ്ക്കൽ, നിലമ്പൂർ പട്ടണം ലിഖിതങ്ങൾ).

The first lengthy document we have in Malayalam inscribed in Vetteluthu script is the Valappalli inscriptions of Rajasekhara, Kerala king of 9th A.D. In certain inscriptions Grantha script is also found used with Vatteluttu. Tamil Brahmii script is found used in certain inscriptions of Edackal cave, fragmentary pottery inscriptions got from Pattanam near north Parur and a lable inscription found in a rock in Nedunkayam forest. Two or three Pahlavi and Hebrew inscriptions are also seen in Kerala.

The scripts used in Kerala through various centuries can be listed as follows:- (1) Vatteluttu (2) Koleluttu (3) Grantha Script (4) Malayalam or Malayanma and (5) present day Malayalam script.

Vatteluttu also known as 'Nanam Monam and Cera Pandya lipi' in Malayalam flourished in Kerala up to 18th century A.D. this script was widely used for writing inscriptions and literary works. Manipravala works, a literary genre making use all letters in script and Malayalam were written in Grantha script. The term Vatteluttu raised a lot of interest among indigenous philologists. According to some it is Vatteluttu literally means the scripts engraved by cutting. For L.A. Revivarma " the term 'ezhuttu' is derived from 'ezhu' or 'azhu' (to mark by cutting or grouping) and stands for " marks or letters formed by some process of scratching or engraving" A further definition is that the term Vatteluttu is a derived from of 'Vatukaeluttu' which literally means northern script. A logical definition is that the term Vatteluttu means the 'scripts of round character'. This seems to be more correct when the sound character of the script is taken in to consideration. Koleluttu literally means 'writing with a stick'[9]. It was derived from Vattelutt. Koleluttu used is

Kerala especially by the Muslims of Malabar up to 19th century A.D. The difference between Vatteluttu and Koleluttu is very meagre. While in Vatteluttu there are no separate characters for half 'u', long 'e', and long 'o', in Koleluttu there are distinctive ones. Certain scholars believe that the term Koleluttu is a derivative form of 'Kooyil eluttu' meaning 'royal writing'. In northern parts of Kerala it was known as 'Malayam Tamilu'.

Malayalma or Malayanma derived from Vatteluttu flourished in the southern parts-of Kerala for a period of one or two centuries. This script is also found employed in the official records of Travancore kings.

Of the three scripts mentioned above Vatteluttu had a wide circulation in Kerala. As it was devoid of major regional differences, it could be understood in every part of Kerala. The present day Malayalam script is a development of Grantha Script. Compared to the other states of south India, Kerala has attracted on a large scale foreigners and immigrants from the very beginning of Christian era. Almost all the historians are in agreement that Sanskrit and its allied languages, particularly Prakrt and Pali, came to be used in Kerala before the dawn of 8th centuty A.D. The Brahmin-though from where and when they came is a matter of dispute-brought with them not only their culture but also their sacred language, Sanskrit. The missionaries of Jainism and Buddhism enriched the language of Kerala with Pali and Prakrt words. Thus the number of phonemes in Malayalam language increased considerably and the script Vatteluttu was felt to be inadequate to represent all the phonemes. This led the manipravala poets to receive Grantha script. Gradually this was transformed to Malayalam script.

In Kerala both Grantha and Vatteluttu were in use even centuries after their disappearance in Tamil nadu.

The printing of Malayalam begins in 18th century A.D at Rome. If we except certain portions of 'Hortus Malabaricus' (1688-1763) which is partially printed in Malayalam in Holland, 'Samskeepavedartha' by Clement Peanius is the first Malayalam book completely printed in Malayalam script. It was in A.D. 1772. The blocks of Malayalam script were made in wood and the script used in this book is some what square shaped.

**For further reading**

Indian Palaeography – Buhler. G; Elements of south Indian Palaeopraphy. 2nd Edn 1978 – Burnell. A.C; the script of Harappa and Mohanjodaro and its connection with other scripts 1934-Hunter.

# Nalukettu – A Kerala style of Architecture

**Dr. K. G. Sreelekha**
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India is considered the mother of vasthu as the ancient saints have formulated various principles of it. It was written thousands of years ago where the sages kept in their minds the result of sunlight and energy and stabilizing nature's five elements in such a way to get the maximum advantage out of it.

Vasthu Sastra the refined combination of ancient Hindu traditions developed as an art, analyzed as a science and interpreted astrologically can lead the way in to healthy living. Basically Vasthu Sastra deals with the exercise of architecture and building science and in fact it gives a fair touch in every aspects of life on the earth as well as the universe.

The art of arranging rooms and appliances in a house or building by following the divine laws of vasthu is known as vasthuvidya. It will help to achieve success in the various facts of the life including family, professional, Spiritual, financial, health and relationship. It also helps to bring peace and prosperity to home and its inmates.

Building a house as per the vasthu norms is very much essential because it brings atmospheric natural energies. So constructing a house with the vasthu principles will greatly bring peace, success and opulence to the dwellers residing in the home.

The architecture of Kerala has influenced by Dravidian

and Indian Vedic architectural science over two millennium. The characteristic regional expression of Kerala architecture results from the geographical climatic and historic factors.

The Tantrasamuchayam, Tachusastram, Viswakarmeeyam, Mayamatham, Manushyalayachandrika, Manavavasthu lekshanam, Devalayachandrika, Bhaskareeyamathavyakhyas, Manushya-layalekshanam, Vasthuvidya, Vasthulekshanam are the important architectural manuscript in this department which has a strong impact in Kerala Architecture Style. The Manusyalachandrika a work devoted to domestic architecture is one such science which has its strong roots in Kerala.

The location feature of Kerala has influenced the social development and indirectly the style of construction. The evolution of domestic architecture of Kerala followed closely the trend of development in temple architecture. The primitive models were huts made of bamboo frame thatched with leaves in circular, square or rectangular plain shapes. The rectangular shape with a hipped roof appears to have been finally evolved form functional consideration. The closed form of the Kerala houses were thus gradually evolved from technical considerations.

***Types of Houses :-*** A house in Kerala is generally called *Veedu*. The *veedu* gives shelter to joint-family of *tharavad*. The joint family system (*tharavad*-kinship system) consequently promotes the tradition of living in a huge shelter or mansion (*veedu*-object of house). The term is Dravidian and is used in some parts of Tamil Nadu and north Srilanka for all types of

residential architecture, but generally the people of Kerala will refer to their *veedu* as *tharava*d. However, domestic architecture in Kerala is diverse. Particularly, tribal people have more ways of referring to house or huts according to locality, social status and structural types. Observations on the proper traditional-vernacular house generated five types of spatial house structures.

There are five types of traditional domestic architecture or *Veedu* in Kerala, namely: 1. The humble house, unknown by any building treatise of Kerala, belongs to ordinary folk and tribal people *(cheri, chala, kudi, variyam or pisharam*); 2. The *Ekasala*, an 1-shaped single rectangular hall house, belongs to farmers or middle-class non-farmers; 3. the Nalukettu, a courtyard house, belongs to landlords; 4. The great mansion *Ettuketu* and *Patinarukettu* (double ettukettu) or much bigger structure, belongs to very rich landlords; 5. Commoner houses are simple ordinary houses scattered abundantly in the cities and villages. They still show applications of traditional construction and vocabulary in an eclectic popular and free manner.

Basically the domestic architecture of Kerala follows the style of detached building; row houses seen in other parts of India are neither mentioned in Kerala except in settlements occupied by Tamil or konkini Brahmins. In its most developed form the typical Kerala house is a courtyard type – Nalukettu. The central courtyard is an out door living space which may house some object of cult worship such as a raised bed for Tulasithara or Mullathara. The four halls enclosing the courtyard,

identical to the nalambalam of the temple may be divided in to several rooms for different activities such as cooking, dining, sleeping, studying, storage of grains etc. Depending on the size and importance of the household the building may have one or two upper stories or further enclosed courtyard by repetition of the Nalukettu to form Ettukettu ( eight halled building) or a cluster of such courtyards. Padippura, poomugham, Chuttuverandah, Charupady, Ambalkulam, Nadumuttom, Pooja Room are the main elements of Nalukettu.

***Nalukettu:-*** Nalukettu is the traditional home of Tharavadu where many generations of a matrilineal family lived. These types of buildings are typically found in the Indian state of Kerala. The traditional architecture is typically a rectangular structure where four blocks are joined together with a central courtyard open to the sky. The four halls on the sides are named Vadakkini (northern block) Padinjattini (western block), Kizhakkini (eastern block) and Thekkini (southern block). The architecture was especially catered to large families of the traditional tharavad, to live under one roof and enjoy the commonly owned facilities of the marumakkathayam homestead.

## ELEMENTS OF NALUKETTU

### ❖ Padippura

It is a structure containing a door forming part of compound wall for the house with a tiled roof on top. It is the formal entry

to the compound with the house. At present the door is not there as car will have to enter the house through the entry. Still tiled roof is provided preferably with a traditional type lamp below the roof. Instead of door of entry, we now have the gate.

## ❖ Poomukham

It is the prime portico soon after steps to the house. Traditionally it has a slope tiled roof with pillars supporting roof, sides are open. In the earlier days, the head of the family called Karanavar used to sit here in a reclining chair with thuppal kolambi (Spittoon) by the side of chair. This chair will have long rails on either side where the Karanavar will keep his legs raised for comfortable rest.

## ❖ Chuttu Verandah

From the Poomukham, a verandah to either side in front of the house through open passage called Chuttu Verandah. Chuttu Verandah will have hanging lights in equal distance hanging from its slope roof.

## ❖ Charupady

By the side of Chuttu verandah and poomukham, wooden benches with carved decorative resting wooden pieces for resting the back are provided. This is called Charupady. Traditionally the family members or visitors used to sit in these charupady to talk.

## ❖ Ambal Kulam (pond)

At the end of Chuttu Verandah there used to be a small pond with rubble on sides where lotus or Ambal used to be

planted. The water bodies are maintained to synthesized energy flow inside.

### ❖ Nadumuttom

Traditionally Nadumuttom or central open courtyard is the prime centre of the Nalukettu. There is an open area usually square in the exact middle of the house dividing the house in its four sides. Due to this four side division of the house by having a Nadumuttaom. Smilarly there was Ettukettu and Pathinarukettu which are quite rare with two and four nadumuttom respectively. Nadumuttom will be normally open to sky allowing sunshine and rains to pour in. This is to allow natural energies to circulate within the house and allow positive vibrance within. A thulasi will be normally planted in centre of Nadumuttom, which is used to worship. Architecturally the logic is allow tree to act as a natural air purifier.

### ❖ Pooja Room

Pooja room should preferably be in the North East corner of the house. Idols can be placed facing east or west and the person praying can face west or east respectively. At present, wooden paneling is done on Pooja room walls and there is a standard design for Pooja room which can be given to clients interested in having traditional Pooja room.

***Key Features:-*** The whole house being protected with a compound wall or fence. An entrance structure (padippura) may also be constructed like the gopuram of a temple. This may contain one or two rooms for guests or occasional visitors

who are not entertained in the main house. The position and sizes of various buildings, including the location of trees and paths within the compound wall were to be decided from the analysis of the site according to the prescriptions in the classic texts. This analysis involved the concept of vastupurusha mandala wherein the site (vastu) was divided into a number of grids (padam) occupied by different deities (devatha) and appropriate grids were chosen to house the suspicious structures. The site planning and building design was done by learned vishwakarma sthapathis (master builders) who synthesized the technical matters with astrological and mystical sciences. There is numerous building of the nalukettu type in different parts of Kerala, though many of them are in a poor state of maintenance. Changing socio-economic conditions have split up the joint-family system centered around the large nalukettu. The Kailasa mandiram at Kottakkal belonging to the Arya Vaidyasala is s standing example of a three storeyed nalukettu complex. Of the best preserved examples of this type are Mattancherry palace at Kochi and the Taikottaram of the Padmanabhapuram palace near Kanyakumari.

Nalukkettu type building are also seen in many villages and towns, occupies by prominent people. The humbler building of the population are however smaller and simpler in form but basically derived from the nalukettu. Nalukettu is a combination of four halls along four cardinal directions, centered around the courtyard or anganam one may build any one of the four halls (ekasala), a combination of two (dwisala) or a complex of three (thrisala) depending on the needs. The most commonly found type in Kerala is the ekasala facing east or north. Being located

on the western and southern sides of the anganam they are referred as western hall (padinjattini) and southern hall (thekkini) respectively.

Nalukettu can be differentiated based on structure occupants and by the number of floors. Traditionally Nalukettu has one courtyard; however some nalukettus have 2 courtyards, which are known as Ettukettu. While Nalukettu and Ettukettu are more common, pathinarukettu are extremely rare, due to its enormous size.

Ancient Kerala architecture has a very distinctive style. It is an ensemble of simplicity and elegance, simple and all embracing; it is tailored to suite Kerala's climate and culture. Though much of its secrets have passed into history, the buildings still stand as testaments to the skill of the ancient builder.

# The Dimensions of Textual Criticism : A Diachronic Analysis

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Textual criticism provides the principles for the scholarly editing of the texts of cultural heritage. In the Western world, the tradition and practice of collecting, tending, and preserving records was first instituted in the Hellenistic period. The great library at Alexandria, before it was destroyed by fire, was the foremost treasury of manuscripts in classical antiquity. At that library a school of textual scholarship established itself, with a strict fidelity to the letter in editing, but its systematic principles in the works of the librarian Aristarchus of Samothrace for the most part have not survived. The subsequent Christian ages were long oblivious of the Hellenistic textual discipline. Instead, the scriptoria of the proliferating centers of medieval learning were ruled by the pragmatics of the copyist. Scribes interpreted texts as they copied them, and as they did so they often compared variant source document exemplars and, in the process, altered texts in transmission. The epitome of this age of amateur learning was a type of edition designed to assemble the accumulated tradition of editorial opinions on the text-the edition cum notibus variorum, or "variorum edition" for short. As a mode of the scholarly edition, the variorum edition was revived in the era of positivism, the era of fact-finding in all sciences, and has, albeit with significant extensions and shifts of emphasis from the textual to the interpretive, survived to this day, as in the instances of the Shakespeare New Variorum,

inaugurated in the late nineteenth century in the United States, or of the variorum commentary to the works of John Milton, and enterprise of the twentieth century. Edward Capell collected Shakespeare first editions to evaluate them in historical terms, and the type of the variorum edition that Samuel Johnson, James Boswell, and Edward Malone instigated is in a broader sense a sign of the new awareness of historicity at the turn from the eighteenth to the nineteenth century. It was in that period in Germany that the modern professionalization of textual criticism began. The seminal innovations in method involved an evaluation of the documents as sources and their arrangement in a family tree, or stemma, of textual descent. Patterns of error were logically analyzed to determine kinship and descent of manuscripts. The assumption behind the analytic procedures was that an archetype, by definition a lost document, could be made out and textually recovered at the root of the lines of descent. Proximity to the archetype defined the relative authority of readings. While removed at a no longer ascertainable distance from the documents of a text's origin, the archetype constituted the closest approximation critically possible to that origin. Itself derived from cognitive patterns in the natural sciences, the heredity model of the stemma thus evaluated textual authority, and from authority established critical texts. Stemmatology marked the beginnings of textual criticism as an articulation of a series of principles and rules for editing. At first it was manuscript oriented and again the domain of textual criticism in the classics. Deemed equally valid for medieval vernacular texts by Karl Lachmann and his followers, it was also adopted in biblical studies once rationalism had questioned the belief that scripture was literally God-given and thus had opened up

ways of understanding the historicity of the words of the Bible through textual scholarship. For medieval studies, Joseph Bedier in France early in the twentieth century challenged the validity of textual decisions arrived at by way of logically schematized document relationships. He proposed, instead, a hermeneutics of editing pivoting on the critical evaluation of a "best text" to serve as the basis for a scholarly edition. Neither stemmatology nor "best-text" editing appeared applicable, however, to texts produced since the invention of the printing press. The earliest orientation here was toward the text of the authors final redaction the text as last overseen by the author provided the base text of a scholarly edition. Hence, over and above the text and its transmission, the author and authorial intention became important determinants for editorial rationale. A textual scholarship, distinct in methodology and specific to the modern philologies, began to emerge, though it was quite as gradual in forming as modern literary criticism was in gaining independence from the inherited methods of studying the ancients. The principle of the author's final redaction did not as such and by itself carry sufficient strength to oust eclectic editing on the basis of subjective choices grounded in taste and sensibility. In the twentieth century, it was in England that modern textual criticism was first set upon methodological foundations designed to counteract such subjectivity. The material study of the book-bibliography-was reshaped into a science of editing. As traditionally understood, bibliography was an auxiliary branch of historical study for book collectors, archivists, and librarians. Listing books by authentic date and place required systematic conventions of description. These in turn demanded precise analytic investigations of the physical

characteristics of books. Springing from the recognition that the findings of such analytic bibliography not only described books as material objects but also held information about the texts the books contained, the New Bibliography inaugurated by A.W. Pollard, R. B. McKerrow, and W.W. Greg in England was textual bibliography. It became the supreme methodology of textual criticism in England and America for two-thirds of the twentieth century. The claims for its status as a science grew from a conviction that bibliographical analysis was capable of revealing the patterns of textual transmission entirely through the black marks on paper, in total disregard of the sense that these marks made or the meanings they carried. The goal of determining the history of a text according to the formal patterns of its transmission was to assess textual authority without the intervention of critically interpretive judgment, let alone of subjective taste, and to establish through editing the text of highest authority. Establishing this text meant retrieving it in a pristine state from extant documents in which it had become corrupted in transmission. Through analytic logic and precision, then, textual criticism based on bibliography aimed at strict objectivity of procedure. It's a priori assumptions, however, were still those of its inherited approaches. It remained a basic tenet that texts commonly survived in documents of transmission and that transmission was corrupt. Healing the corruption was still reargded as the main task of the editorial enterprise. The new patterns of transmission since the invention of printing, however, had altered the conditions under which that task might be fulfilled. Texts no longer proliferated through branching manuscripts but descended in lines of successive reprints. Hence stemmatology, being manuscript oriented, could no longer assess

the relative textual quality within transmission. Instead, bibliographical analysis proved capable of retracing transmissions in print back to their real source of origin, or very near it: to the author and the authorial writing itself. "Authority" that stemmatology had been confined to assessing in terms of document genealogies was now redefined in terms of authorial acts: the writing and/or authorization of documents. To assess the relative authority within transmissions, documents were consequently called upon as witnesses, and a distinction was made between authorized and non authorized documents. The texts that were deemed substantive for editing resided in the authorized documents, that is, those documents over which the author had exerted direct or indirect control. Where no authorized document survived, the extant derivative witness nearest the lost source was regarded as a substantive document and the carrier of the relevant substantive text. (Substantive texts of this description are all that survive- in early printed editions- for the works of Shakespeare, for example, and it was from the textual problems of Shakespeare's plays that Anglo-American textual criticism in the twentieth century derived its paradigms.) Authorization conferred presumptive authority, a quality assumed by analogy for substantive texts in non authorized documents. Yet, since at the same time transmissional corruption was always assumed, it was the duty of the textual critic and editor to isolate and eliminate it. The pure text of unalloyed authority to be retrieved had its imagined existence before and behind the textual reality in the extant transmission. It was an ideal text. A copy- text is a material base as well as a heuristic foundation for certain types of scholarly critical editions. It may be understood as a base text provided in an extant document

that editorial labor transforms into an edited text. It follows from this definition that the copy-text is never the text that an edition presents. Its text is an editorial construct and is arrived at by controlled alterations of the copy-text. A copy-text, furthermore, is not an absolute requirement for scholarly editing. In editorial modes that strictly equate document and text, such as the editing of draft manuscripts or the editing, severally, of different versions of a work, or in diplomatic and documentary editing the base text is not treated, and in particular is not altered, in the manner prescribed for copy-text editing. It is specifically when the editing aims to produce an ideal text that a copy-text is chosen, as the text from which to depart, from among the extant document texts. Greg's 1994 lecture "The Rationale of Copy-Text" became the key text for Anglo-American textual criticism at midcentury. Empirically, based on his bibliographical and editorial experience with medieval and Renaissance texts, Greg pleaded for the earliest substantive text as copy-text even when revisions were found in second or subsequent editions. In his view these later derived reprints were nonsubstantive witnesses. He declared them substantive only with regard to, and to the extent of, the revisions they featured. With respect to what he termed the "accidentals" of the text, that is, its orthography and punctuation, an edition based on the earliest surviving substantive text would, he argued, remain as close to the primary authority as the transmissional situation allowed. For only in the extant witness closest to the lost original-deemed to be the one least overlaid with the preferential spellings and punctuation of scribes and compositors-would there be an appreciable chance that the accidentals were the author's own. The same held true for the substantives, the words of the text

themselves. Greg suggested that the copy-text closest to original authority should rule, too, in all instances of indifferent variation in substantives, that is, wherever it was critically undecidable whether a later variant was due to corruption or revision. Revision was conceded only where it was critically identifiable. Admitting that critical recognition was required implied abandoning the erstwhile claim that bibliography-grounded textual criticism could operate on the basis of the black marks on paper alone. Owing to the pragmatic situation with books from the period of hand printing, moreover, when authors could not or did not read proof or otherwise influence the compositors' choice of orthography and punctuation, only verbal variants were considered authorial revisions. A derivative witness thus was admitted as authoritative only in places, or over delimited stretches, where it contained substantive changes likely to be revisions. These were considered as revisions superseding their respective antecedents in the copy-text and were therefore emended into the copy-text as replacements for the corresponding original readings. The Procedure amounted to a mode of critical eclecticism govern no longer by taste but by bibliographically controlled methods. The resulting text of composite authority was again an ideal text. Greg's proposals advanced the practice of editing Renaissance texts. Moreover, they proved seminal beyond their original scope and purpose. In giving new respectability to eclecticism, they acknowledged the pragmatic nature of editing. (Embracing eclecticism, it is true, entails conceiving of a text as a heterogeneity of readings. That this is a theoretically doubtful proposition is a fact slow to be recognized even after 50 years of consideration.) Furthermore, Grag's "Rationale" made an implicit distinction

between text and document, and conceptions of logical copy-texts have been derived from this distinction for later non-Renaissance editions, such as editions of Henty Fielding, Nathaniel Hawthorne, Stephen Crane, or James Joyce. Under the circumstances of transmission for given works of each of these authors, extant but derived documents have permitted the precise textual reconstruction of that lost document which, had it been preserved, might ideally have been selected to provide the copy-text. As copy-text for his edition of Fielding's Tom Jones Fredson T. Bowers imagined an exemplar of the novel's second-edition text annotated with Fielding's revisions. And for his editions of a series of Crane's syndicated narratives he reconstructed the lost common syndication copy logically from its several derivations; this reconstructed common ancestor became his copy-text. Hans Walter Gabler, in his turn, assembled Joyce's prepublication revisions found on fair copies, typescripts, and proofs onto one imaginary continuous manuscript, named the assembled text the "continuous manuscript text," and used it as his copy-text by which to establish a critically edited reading text of Ulysses. Crucially, Greg's "Rationale" provided theoretical support for taking authorial intention systematically into account in scholarly editing. As advanced argumentatively by Bowers, G. Thomas Tanselle, and others, it provided the foundations for the editorial projects of the Center for Editions of American Authors (CEAA) and, subsequently, the advisory principles of the Center for Scholarly Editions (CSE) of the Modern Language Association of America. Greg's pragmatics mutated into a full-scale theory of copy-text editing to support the critical construction of edited texts fulfilling the author's final, or latest, intention. Anglo-

American scholarly editing became, as Peter Shillingsburg has maintained, essentially author oriented. The reformulation of Greg's pragmatics for Renaissance texts as general principles for editing modern literature was a triumph of the movement for grounding Anglo-American textual criticism in bibliography. At the same time, the application of the principles to nineteenth-century texts, as in the CEAA editions of Hawthorne (1963) or Crane (1969-75), sparked controversies that have led to an intense theoretical debate over models, methods, concepts, and aims of textual criticism and editing that has not abated. Copy-text editing as codified in accordance with Greg's "Rationale", conceived as it was for texts surviving mainly in print, sought to deal with revision-that is, with authentic and generally authorial textual changes-within a methodology designed to eliminate errors that normally occur in copying or reprinting texts. The omnipresence of evidence for authorial composition and revision in manuscripts and prints of recent times necessitates broadening the focus. To organize textual criticism and editing around compositional and revisional processes requires significant reconsiderations of what texts are or may be considered to be. Late twentieth century literary theory entertained notions of textuality variously emphasizing the stability, the instability, the indeterminacy, or the social codeterminants of texts. Some models privilege textual fluidity over final stability and may be expected, in particular, to reconsider whether it is valid to grant overriding status to intention among the determinants by which texts (in writing as in editing) take shape. From one position questionings of these determinatnts focus on the social factors accompanying the publication and dissemination of the written word as shown in

the writings of Jerome McGann and D.F. McKenzie. From other angles, Hershel Praker has considered the implications for textual criticism of a psychology of the creative act, while John Brayant has endeavored to trace the "fluid text" closely in the materiality of the textual transmissions. Modeling processes of composition and revision, such approaches may also lead back to source documents of transmissions in new ways and correlate theories of textual indeterminacy specifically with the writing processes in draft manuscripts. As yet, none of these theoretical perspectives has had a marked impact on editorial practices within Anglo-American textual scholarship. The situation is different in German and French approaches to textual criticism and editing. Textual criticism and editing in the nineteenth and early twentieth century's owed much of the impetus for its development in thought and method to German scholarship. The exhaustive historisch-kritische Edition of an author's complete works is essentially a German concept. Such an edition was realized, for example, for johann wolfgang von Goethe and friedrich schiller in the late nineteenth century, that is, within decades of their death. This type of edition has continued to command allegiance as a scholarly ideal. German textual scholarship did not experience the urge for scientific objectivity through which bibliography became that focus of the discipline's orientation in England. In editing, the inherited modes of text constitution persisted almost to midcentury in Germany. Yet subjective eclecticism, or Intuitionsphilologie, as it came derogatorily to be called, was always tempered, in full-scale scholarly editions at least, by the element historisch in the double-barreled adjective. The specific sense of historicity fostered in German textual criticism has provided distinct

orientations for the German direction of the discipline. The demand for editorial representation of the textual developments of composition and revision has inspired in-depth reflections on the status and functions of the textual apparatus in critical editions and elicited new forms of design of the apparatus. The traditional editorial task of eliminating textual corruption, by contrast, though still obligatory, has become a side issue. Paradoxically, where textual criticism and editing engage less in healing corruption than in laying open processes of writing and revision, a traditional concept such as that of the textual error (Textfehler) has been found to be in need of sharpening. Only restrictively allowed, it has been redefined in terms of both quality (as narrowed, e.g., to the "obvious misprint") and duration, the latter aspect admitting of the possibility that a textual error became incorporated in acts of revision; that is, a reading may have originated in the transmission as a corruption of an authentic original word or phrase but ended up as itself authenticated in the authorized text. The definition of the textual error, in other words, has become intimately bound up with the concept of authorization. In terms of a theorizing of principles, it may be said that modern German textual criticism has replaced the operations of stemmatology on foundations of logic of error patternings with an interdependent assessment of authorization and textual error. While external criteria alone class a document, and thus by implication its text, as authorized, the textual error, cautiously adjudicated, provides the one internal counterindication and signals the moment when authorization, assumed as absolute, is nonetheless interrupted for a time or permanently. Such definitional reasoning with regard to the textual erro in relation to authorization may be seen as a special

instance of the overall extent to which the textual critic's and editor's interaction with the text requires, and depends on, critical interpretation. Critical interpretation, moreover, is recognized to interact with the text rather than with the author. Present-day German textual criticism, focusing as it does on the integrity of the textual history and on the structural contextuality of texts and their variants, relies also on critical interpretation to balance and neutralize, if not to eliminate outright, authorial intention as a principle to guide editorial procedures. The crucial task of German version editing then lies in correlating the history of the writing, revision, and transmission of the text to the version established as the edition text. The correlation arises from the intrinsic definition of the version in terms of textual variance. As authorial variants of composition and revision, superseded and superseding readings stand in a relational context, and every antecedent text of a given work, like every succeeding text, is regarded as a structural system of language for that work: a version. These versions are successive synchronic structures, and the work as a whole appears structured as a diachronic succession of synchronic versions. The invariance of the versions provides the structural base, while their variance indicates the relational complexity in time of the work's texts. From a structualist understanding of text, Hans Zeller has declared a single variant to be sufficient to differentiate versions, since by a single variant a text attains a new interrelationship of its elements. For all its editorial impracticability, this is a sound enough theoretical proposition. Anglo-American respondents have voiced empirical objections. In German editorial theory, one may say that it has been balanced from within the system through a reconception of the

complementarity of text and apparatus reached by way of a critique of the role of interpretation in textual criticism and editing. Critical editions in their specific formatting-established texts correlated to a multilevel system of editorial discourses such as introduction, textual notes, apparatus, annotations, and commentary-are seen to have a key function for interpretive discourse. The most innovative of the scholarly edition's discourses that contribute to interpretation is the integral apparatus. Transforming textual genesis and textual history into apparatus, the integral apparatus displays variance in context and is thus categorically opposed to the conventional apparatus, which isolates the edition's individual reading from its variants in footnotes or appendixes keyed to the edited text by lemma with page and line reference. The integral apparatus lays out works to be read in the diachronic depth of their texts. In a sense, the acts of reading thus made possible for the user of a critical edition reenact the author's acts of reading in the writing process that shaped the text under his or her pen. While the author in writing is seen to be the originator of the text, it is the text itself that, for the author as reader, becomes the originator of its own continued revision. By such dynamic interplay of forces, again, authorial intention as a viable factor in the assessments of textual criticism, as indeed of literary criticism is effectively neutralized. The text is not so much what the author intends to achieve as it is what he or she does, or fails to, achieve. The integral apparatus is the logical answer to the dynamism of the text. Consequently, the dynamic text in the shape of an integral apparatus, incorporating every act and stage of composition and revision in one continuous presentation, has been theoretically proposed as the ultimate object of editing.

This proposition entails the notion that an edited clear, or reading, text might be dispensed with as being no more than a concession to the general reader. For unachieved texts, such as unfinished or unpublished drafts, a presentation in integral apparatus form would indeed seem to constitute the adequate editorial response. Clear texts abstracted from their given textual materials may in this case be considered not merely concessions but actual falsifications of their textual state. For works that have attained achieved, that is, completed and as a rule published, versions, on the other hand, the pragmatic choice of a version as the text to be edited prevents the relentless realization of apparatus-only editions. Nevertheless, it follows from the functional nature of the apparatus that it is not the clear text but the apparatus of critical editions that provides the foundations for critical interpretive reading. This recognition, moreover, paves the way to reconceiving the scholarly edition throughout as a system of peer discourses interrelated through the edited text, to which they are not subservient but which itself is interdependently positioned among them. Essentially, the theories and practices reflected and developed in German textual scholarship over the past decades have persisted in conceiving of textual criticism as a hermeneutical discipline. At this point, German textual criticism encounters French critique genetique, or genetic criticism, as does Anglo- American textual criticism in pursuit of its incipient concern with the creative acts of writing. Critique genetique is, properly speaking, not a mode of textual criticism. Developing a critical discourse directly from the material of authorial writing, it defines itself rather as a tributary to literary criticism. It is true that it engages with notes, sketches, drafts, proofs-what it calls

the dossier genetique and avant- texte- of a given work or endeavor of writing. Where it does so by technically making the avant-texte readable, it overlaps with the editorial concerns of traditional textual scholarship. The end of even its technical methodology, however, is not the formal presentation but the critical reading of a text in the entirety of its writing. (See also de Biasi; and Deppman, Ferrer, and Groden.) Critique genetique reads writing and texts in, and directly from, the medium in which they manifest themselves, that is, their manuscript leaves and pages. It sharpens our awareness that texts move through their material manifestations as objects of writing as well as of reading. What provides the incentive for reading and interpreting them is their mouvance, as one might call it, except that the term has already been preempted by the reformed views of a "new philology" on the transmission and reception of medieval texts and writings. Medieval textual criticism has in recent years taken a fresh look at the actual performance of transmission, and the achievement of scribes, in vernacular and secular literature and writing of the middle Ages. It has questions the conventional notions of textual as well as literary criticism that center works and texts on their authors, take for granted an authentication of texts by word and letter, and regard script and writing as the normative and inevitable mode of textual transmission. In truth, such assumptions were not indigenous to the Middle Ages. They were fostered in the romantic era of the medieval revival and were nourished, moreover-since this was also the early seminal era for modern historical and textual scholarship-by the traditions of classicist textual criticism. Stripping their veil from the nineteen-century editions of medieval texts and authors promises new insights from the

medieval manuscripts that have come down to us. Through the rekindled interest of the medievalists in a "material philology," it has brought to fresh attention, for instance, that it is often the exemplars disqualified under stemmatological premises as derivative, textually unreliable, and corrupt that, in the high variability of their texts, hold immediate information about the cultural life and afterlife of works. Such dynamic mouvance of the medieval text characterizes its reception and dissemination. Nonetheless, it does not divorce the work from the name of its author. Instead, that name lends it authority, though, in a manner foreign to modern sensibilities, this is an authority that does not authenticate the text or guarantee its stability. It emanates from the work as an aura that establishes a cultural identify for the author reciprocal to that of the work. We discern affinities, then, between critique genetique and "new philology," or a significant complementarity of "material philology" and "new philology" in reassessing the medieval textual condition. This indicates trajectories of rethinking textual criticism at the onset of the twenty-first century and exemplifies impulses received in that process from the theoretical orientations of the late twentieth century, whether they are those of new historicism or poststructuralism and deconstruction, Foucauldian historical philosophy, or gender or cultural studies (see Greetham, Theories). Textual criticism, it appears, is undergoing a transformation from a positivist to a hermeneutical discipline. But it appears by the same token that scholarly editing, traditionally the empiricist arm of textual criticism, has in the processes of change become unsure of its bearings. Admittedly, the traditional modes of editing have not been invalidated. The copy-text edition, the version edition, and the facsimile, the

diplomatic, or the documentary edition remain pragmatic options for handling the most variegated situations of text and transmission. But the theorizing of textual criticism, while it has not discredited the material groundedness of age-old editorial practice, has nevertheless sharpened our sense that traditional scholarly editing shows a fundamental lack of awareness as to its own implications and therefore its heuristic, hermeneutical, and cognitive potential. Conceptually, first, there is a need to rethink the several discourses that make up an edition: the decisional discourse of establishing an edited text, for example, or the argumentative correlation of established text and apparatus; or, just as importantly, and with larger implications, the discourses of annotation and commentary. The commentary, properly considered, has always vied with the text for priority in the scholarly edition. A repository of cultural memory, it was the cradle for historical and literary criticism. In modern times the proliferating discourses of criticism have been largely separated from textual criticism and editing. The editorial discipline, narrowed down and formalized in its progressively exclusive focus on the text and the text-witnessing documents, has been impoverished in consequence. It may be that in a future countermovement the commentary will reclaim territory within the realm of the scholarly edition, even to the extent of developing into its leading discourse. To enable and to justify such a realignment of its several discourses, however, the scholarly edition thus envisaged will need to energize its second, that is, its medial, thrust. Already scholarly editing has taken the electronic medium into its service to significant effect. It utilizes computer processing to store and retrieve large quantities of data, to organize editorial labor, and to present the objects

and results of its endeavors flexibly in manifold display. But for all the advantages that computing offers in terms of storage, organization, and presentation, computer assisted editing remains as yet largely book oriented. The electronic edition, by contrast, will come into its own when it learns to reconceptualize the editorial enterprise in terms of the electronic medium itself. The constitutive feature of computer virtuality is its relationality. From it, the notion of the scholarly edition as a site for the exploration of knowledge may be derived. Such a conception would from the outset define the edition text, not as a sequential string of words and tokens, but as a relational network. Networks of notes would mesh with it. The text-and-notes network would in turn provide the basic exploration ground for the commentary. This commentary, in an electronic edition, would in itself be relationally designed. Structured thus, it would shape its receptional-that is, its commendatory-response to the text-and-notes and commentary networks in conjunction would constitute, for their users, the scholarly edition. As a site for the exploration of knowledge, this edition would be conceived so as to realize the age-old idea of testifying to the heritage of imagination and learning through the traditions of texts that kindle and carry it. It is the idea that originally engendered textual criticism as a cultural technique. From it, textual criticism in the twenty-first century might reclaim its societal role and scholarly and critical function, through which the written heritage lives and is continually reappropriaetd from its own foundations.

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# Padārthadīpikā - A Critical Edition and Study

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Nyāya and Vaiśeṣika Systems were considered as Samānatantra due to their similarity in the subject matter. In the beginning both were different systems and had separate literature for establishing their identity. Generally the Vaiśeṣika system discussed of Ontological problems while Nyāya emphasized on Epistemology. In later ages to be frank, with Udayana, the synthesis of two systems had began. The prakaraṇas like Tarkasaṁgraha, Kārikāvali: etc are best examples.

## Author and Date

Padārthadīpikā is a Nyāya treaties by Kauṇḍabhaṭṭa. The name Padārthadīpikā is interpreted by the author as the elucidation of the nature of the nature of substance, qualities and such other Ontological categories of the Vaiśeṣika system, that are accepted by Nyāya philosophy. Hence it should be treated as prakaraṇa.

This work is intended to prepare A Critical observation of Padārthadīpikā . This work is also intended to assess critically the structure of the work with a view to bring out the peculiarities of Kauṇḍabhaṭṭa's work, Padārthadīpikā.

Kauṇḍabhaṭṭa, the son of Rangojibhaṭṭa was a resident of Varanasi. According to Carle. H. Poter, he might have

flourished between A.D. 1610 - 1660. There is a mss No. 18884 – 'A' of the Padārthadīpikā in which the colophon at the reads-

"bālabuddhi prakāśārthaṁ padārthānāṁ pradīpikā

rangojibhaṭṭa putreṇa kauṇḍabhaṭṭena nirmitā".

His contribution to Nyāya is Padārthadīpikā. Vaiyākaraṇabhūṣaṇasara, is well known work in Vyākaraṇaśāstra, by Kauṇḍabhaṭṭa. This suggests that he was a multi- faceted genious.

The Critical Observations is mainly based on six complete manuscripts and two incomplete manuscripts in Malayalam Characters kept in the ORI & MSS Library, University of Kerala, Thiruvananthapuram, and also one incomplete manuscript in Grantha characters kept in the Adyar Library and Research Centre Madras. In the preparation of the critical observation, the generally accepted method is followed.

**Critical Observation of Padārthadīpikā**

Following the usual Orthodox practice Kauṇḍabhaṭṭa begins his work Padārthadīpikā with a prayer to his favourite diety Balarāma.

The work consists of the text, following the style of Tarkasaṁgraha, but its commentary or dīpikā is entirely different from that of the dīpikā of Annaṁbhaṭṭa.

Kauṇḍabhaṭṭa has inherited the style of presenting self-knowledge by the elucidation of Padārtha from the –

Sūtravidhi of Gautamācārya. The method is explicated in the beginning of the text itself. After mentioning that there are seven Padārtha and they can further be categorised as Bhāva and Abhāva, it is said that true or ultimate knowledge is subjected to the interpretation of the ultimate meaning.

He specifies and justifies certain readings, points out variant readings, for some and brings to our attention, certain incorrect readings, found in the text. Kauṇḍabhaṭṭa points out that the reading is īśvarasyavacanena, even in the reading adṛṣṭasyavacanena. He says that īśvaraḥ means adṛṣṭaḥ. This is became the rules tattvacintāmaṇi. Most of his assertions in this regard are supported by strong and Logical reasoning based on Nyāya – Vaiśeṣika theory.

The author of Padārthadīpikā has described the creation of the material world, ultimately from atoms, and its dissolution, again, ultimately into the same atoms. But is there any evidence for any such doctrine of creation and Dissolution. Kauṇḍabhaṭṭa replies in the affirmative and adduces a Vaidika-dictum (śruti) as such evidence. It is to be kept in mind that in the Nyāya and the Vaiśeṣika Schools, the Vedā is regarded as a means of valid cognition having the same competence as perception and inference. The acceptance of the Vedās is not, again, a matter of blind faith with these schools. It has been claimed to be based on rational grounds.

Author gives the definition of soul – 'The substrate of consciousness'.Its two fold division in to the Supreme soul and the Finite soul. The former is described as one and as 'all-knowing', the later is described as many and is characterised by all– pervasiveness and eternity.

The pervasiveness of the soul, must then be infinite. In other words, the finite soul is an all-pervasive (Vibhu) substance. As all-pervasive, it cannot have come into being out of the aggregation of any parts. And, because it is a partless substance, it cannot have any origination or destruction. In other words, it is eternal (nitya).

The author gives the definition of Mana-indriya or the organ that is the instrument of direct awareness (Upalabdhi) of pleasure etc, and because of its uniform association with a soul, it is infinite in number. Thus is established the atomic character of Manas.

The author gives the definition of recollection or memory. Cognition is a reproductional state. It is to be remarked that the two varieties of memory cognition the veridical and the non-veridical are not to be described, a pramā and apramā are two varieties of Anubhava which is just one sub-class under the calss cognition (buddhi), the other class being smṛti or memory.

The author speaks of two kinds of knowledge, micro and macro. The"Apekṣābuddhi" is obtained in the initial stage of the appearance of the object itself. However knowledge is categorised as trīkṣaṇādi . Only the Apekṣābuddhi is lost whereas nothing happens to the jñāna. It is not subjected to "ekatvadvayaṁ". It is also explained that it is not "ekatvadvayaṁ" but rather it is the one causates the binary and in "dvitvadravyadvayaṁ" expeirence is considered as the causating factor.

The author gives the definition of pramāṇa as the

distinctive cause of valid knowledge is evidence. But Annaṁbhaṭṭa's definition of Pratyakṣa as a Pramāṇa is not quite accurate as it stands. He defines this Pramāṇa as the special means (Karaṇa) of perceptional cognition (Pratyakṣa - jñāna).

Kauṇḍabhaṭṭa does not define Iśvarapratyakṣa, because Iśvara has no buddhi or intellect. God's knowledge infact stands on an altogether different level from our own and the divisions and the definitions of the human knowledge ought not to be extended to the divine.

The author gives the definition of Nirvikalpaka Pratyakṣa has usually been translated as indeterminate perception and its opposite as determinate perception. Literally nirvikalpaka means, that in which there is no 'Vikalpa' and 'Savikalpaka' means that in which there is some Viaklpa. A 'nirvikalpaka; cognition would, thus be a cognition, which is devoid of any Vikalpa, by which term is here meant a name, a universal. Quality or a relation of characteriser- characterised (viśeṣaṇa-viśeṣya). Literally, 'nirvikalpakajñāna' would then amount to cognition, which has not a name, a universal etc.

The author defines Anumāna as a Pramāṇa and that of inferential cognition. He also gives the definition of Parāmarśa along with an illustration.

The author defines 'Upamāna' which is the third of the four Pramāṇas enumerated in Padārthadīpikā. In ordinary Sanskrit, the term Upamāna stands either for that point of similarity between objects, which makes it possible to compare them , or for the entity with comparison is intended.

The fourth 'Pramāṇa' accepted in the Nyāya school is called 'Śabda', ordinarily, the term means 'Sound' but when it is used as a name for a 'Pramāṇa' it means a kind of statement. The knowledge resulting from this Pramāṇa is called 'Śābdabodha'- or knowledge from verbal testimony.

The 'Āmala' is a medicine. However its leaves never bear its quality. It is to be mentioned which part of it gains paramountcy. According to Naiyāyikas with regard to leaves of "Vilva tree" only the big leaves are given paramount importance at the time of Pūja for other purpose small leaves can also be taken.

The concept of rebirth that emanates as a virtue gained by pious sacrifices. The body that exists now existed ever before and would exist even after. This is termed as rebirth, reorigin etc. Liberation is one state that can be attained when one frees him within the viscous circle of birth and deaths, worldly pleasure, pain etc.

The concept of birth and death is also discussed. Birth is defined as the relation of the soul to the body and death is the parting of this relation. The soul liberates form the worldliness. The soul could attaint this by systemic pursuit of knowledge and get enlightened by the Padārthadīpikā that compiles the words of the Ācārya. Life is not a wholly intellectual endeavour. It also involves practice. One has to make life attain its goals by "śāstrābhyāsa." Here the concept of what is right and wrong itself constitutes a property of the Ātman.

According to the standard Nyāya - Vaiśeṣika position. 'Power' is not any new kind of real over and above the seven

kinds accepted in the school, according to the Mīmāṁsā theory however, it is a separate category (padārtha) and cannot be subsumed under any of the seven categories accepted by the Nyāya - Vaiśeṣikās.

The author defines the Abhāva or absence is the seventh and the last in order, enumeration of Padārthas, its four Sub Classes (i) prior – absence (prāgabhāva ), (ii) destructional absence (pradhvaṁsābhāva) (iii) absolute absence (atyantābhāva) and (iv) reciprocal absence (anyonyābhāva ) in the Padārthadipikā.

The analysis of "Abhāva' ends the analysis of the seven 'Padārthas' enumerated by Kauṇḍabhaṭṭa in Padārthadīpikā. The author claims that the seven fold classification of reals is an exhaustive one, for everything that is admitted to be real comes under one or other of the seven categories.

All the above points suggests that Kauṇḍabhaṭṭa was successful in his interpretation of Nyāya - Vaiśeṣika concepts. The greatness of Padārthadīpikā is that it is a comprehensive treatise on Nyāya - Vaiśeṣika phlosophy. It is a very good prakaraṇa grantha of Nyāya – Vaiśeṣika.

**Conclusion**

After all, as he reiterates in the concluding verse of Padārthadīpikā, has been composed by him for the intellectual advancement of children. The knowledge is not attained by practice alone . It is to be followed systematically from the mouth of the teacher. One has to ascertain what is not. All

these forms the traits of an ideal life forwarded by the Naiyāyikās. To be enlightened free from selfshness, to endure pain, to experience pleasure, it is going to steps of Apavarga.

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# Yoga - a form of ritual discipline

**Dr. Praveen lal M.S**

Yoga is a science of right living and it works when integrated in our daily life. It works on all aspects of the person: the physical, mental, emotional, psychic and spiritual. The word yoga means 'unity' or 'oneness' and it derived from the Sanskrit word 'yuj' which means 'to join'.

There are too many misconceptions clouding the science of Yoga. People perceive it to be some kind of black or white magic, sorcery, physical or mental debauchery through which miraculous feats can be performed. For some it is an extremely dangerous practice which should be limited to only those who have renounced the world. Few others think it to be a kind of mental and physical acrobatism that is compatible only to a Hindu mind.

The human mind is subject to certain weaknesses which are universal. Avidya-wrong notions of the external world, asmita-wrong notions of onself, raga-longing and attachment for sensory objects and affections, dweshad is like and hatred for objects and persons, and abinivesha or the love of life are the five defects of the mind that must be removed. Yoga, the constant meditation and introspection eradicate these mental flaws.

Yoga is a science, and not a vague, dreamy drifting or imagining. It is an applied science, a systematized collection of

laws applied to bring about a definite end. It takes up the law of psychology, applicable to the unfolding of the whole consciousness of man on every plane, in every world, and applies those rationally in a particular case. This rational application of the laws of unfolding consciousness acts exactly on the same principles that you see applied around you every day in other departments of science.

You know, by looking at the world around you, how enormously the intelligence of man, co-operating with nature, may quicken "natural" processes, and the working of intelligence is as "natural" as anything else. We make this distinction, and practically it is a real one, between "rational" and "natural" growth, because human intelligence can guide the working of natural laws; and when we come to deal with Yoga, we are in the same department of applied science as, let us say, is the scientific farmer or gardener, when he applies the natural laws of selection to breeding. The farmer or gardener cannot transcend the laws of nature, nor can he work against them. He has no other laws of nature to work with save universal laws by which nature is evolving forms around us, and yet he does in a few years what nature takes, perhaps, hundreds of thousands of years to do. It is by applying human intelligence to choose the laws that serve him and to neutralize the laws that hinder. He brings the divine intelligence in man to utilize the divine powers in nature that are working for general rather than for particular ends.

So it is in the application of the laws of psychology that we call Yoga. Systematized knowledge of the unfolding of

consciousness applied to the individualized Self, that is Yoga. As it is mentioned, it is by the world that consciousness has been unfolded, and the world is admirably planned by the LOGOS for this unfolding of consciousness; hence the would-be yogi, choosing out his objects and applying his laws, finds in the world exactly the things he wants to make this practice of Yoga real, a vital thing, a quickening process for the knowledge of the Self. There are many laws. You can choose those which you require, you can evade those you do not require, you can utilize those you need, and thus you can bring about the result that nature, without that application of human intelligence, cannot so swiftly effect.

Take it, then, that Yoga is within your reach, with your powers, and that even some of the lower practices of Yoga, some of the simpler applications of the laws of the unfolding of consciousness to yourself, will benefit you in this world as well as in all others. For you are really merely quickening your growth, your unfolding, taking advantage of the powers nature puts within your hands, and deliberately eliminating the conditions which would not help you in your work, but rather hinder your march forward. If you see it in that light, it seems to me that Yoga will be to you a far more real, practical thing, than it is when you merely read some fragments about it taken from Sanskrit books, and often mistranslated into English, and you will begin to feel that to be a yogi is not necessarily a thing for a life far off, an incarnation far removed from the present one.

**Yoga and Morality**

Yoga is not a science of ethic, though ethic is certainly

the foundation of it. Psychology and ethic are not the same. The science of psychology is the result of the study of mind. The science of ethic is the result of the study of conduct, so as to bring about the harmonious relation of one to another. Ethic is a science of life, and not an investigation into the nature of mind and the methods by which the powers of the mind may be developed and evolved. I pause on this because of the confusion that exists in many people as regards this point. If you understand the scope of Yoga aright, such a confusion ought not to arise. The confused idea makes people think that in Yoga they ought to find necessarily what are called precepts of morality, ethic. Though Patanjali gives the universal precepts of morality and right conduct in the first two angas of Yoga, called yama and niyama, yet they are subsidiary to the main topic, are the foundation of it, as just said.

No practice of Yoga is possible unless you possess the ordinary moral attributes summed up in yama and niyama; that goes without saying. But you should not expect to find moral precepts in a scientific text book of psychology, like Yoga. A man studying the science of electricity is not shocked if he does not find in it moral precepts; why then should one studying Yoga, as a science of psychology, expect to find moral precepts in it? So it cannot say that morality is unimportant for the Yogi. On the contrary, it is all - important.

**How to teach Yoga**

There are various ways in which one can learn how to teach Yoga to beginners or how to teach yoga classes. When

anyone starts to teach Yoga, they help their students to increase their strength and also their flexibility. This is done primarily through the various Yoga poses or positions which emphasize the importance of breathing properly and also of practicing a correct posture. Teaching yoga helps a person to achieve mental and physical well being. There are various kinds of yoga that one can teach and learn. Some of these include **Hatha, Bikram, Anusara, Iyengar and Vinyasa.** However the ways of teaching most kinds of yoga is ultimately very similar.

One of the first tips to teaching yoga is to ensure that the environment or the class is conductive to practice yoga. Make sure that rooms or the grounds are well ventilated and with plenty of fresh air. **Bikram yoga** for example stresses the importance of a room heated to a stipulated temperature. When one chooses to teach yoga, they should ensure that teach the kind that they have been trained in. One should also start off by establishing a yoga routine. This should basically incorporate the moves and sequences of yoga poses that one intends to focus on. Different classes can focus on different interests like relaxation, strength and flexibility. One can add on new moves or more complicated moves as the class progresses in its learning. When teaching the basic yoga positions to the students, the teacher should first start off by demonstrating the positions himself or herself. One should accompany their teaching with verbal clues and also with proper breathing instructions. One can adapt the yoga pose or indicate that yoga position a person who has sustained some injury can perform. Pregnant women are advised to attend a yoga class that is strictly for them as not all yoga positions are advisable for them. If one is playing music as an accompaniment,

the teacher should ensure that it is soothing or instrumental and that it does not disturb the class.

**Yoga for students better and brighter**

It may come as a surprise to all, but children, adolescents and even young adults actually find Yoga a fun and even exciting way to exercise. It involves bending, making faces and balancing. Now it may come as an even bigger surprise that yoga is particularly beneficial for students. There are many reasons, but the most common of all is, yoga helps in ridding the mind and body of stress and builds even greater concentration powers.

It is a non-competitive activity which actually helps people focus on their inner selves. Which means it quietens the mind, helping it focus more a facet so essential in todays fast paced and even stimulating world. The powers of attentiveness increase and correspondingly the ability to study well for slightly longer hours. This of course in the long run would mean good grades.

The body becomes fitter, metabolism is stronger and the sense of balance increases. All this means more resistance and better muscle tone, and as the adage goes, it means a fit body is a fitter mind.

Yoga also helps through better breathing practices. This increases the flow of oxygen to the brain, keeping it optimally nourished. In the long run this would actually help in building the neurons of the brain.

A student needs both the active and calm state of mind. Yoga is able to help students find this gentle mid path. Today

many forward thinking schools actually benefit by making yoga a part of their curriculum. It is a trend that we all look forward to.

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# HISTORICISING AYURVEDA AND AYURVEDIC TREATISES IN KERALA WITH REFERENCE TO TRAVANCORE

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In India indigenous systems of medicine and especially the most prominent among them, Ayurveda developed as a result of the accumulated wisdom and practical experiences of very many generations. Though, the origins of the science of Ayurveda is enshrined in mystery, it is now more or less accepted that at the inception, it expressed itself as an *upaveda.* Ayurveda the word denotes *Ayu*, which does not imply the sense of age as commonly understood but it embraces the specific meaning ie the life which is combination of *Sharir* (cognative and conative senses), *Satva* (mind) and *Atma* (soul) as in the statement of Charaka.

*"Sharirendriya satwatma samyogo dhari jivitam.*
*Nityagaschanubandhashcha prayayarayuruchyate"*

(Charaka Sutra Cap. I)

The word 'Vida' is used in four senses example : to think, to exist, and to obtain knowledge.[1] It is thus the science of life and Ayurveda is the medicine of India coming down traditionally from the earliest times.[2] Ayurveda is based upon the Panchamahabhoota and Tridosha principle of treatment. Charaka says that it was revealed by Brahma, the creator Himself.[3] While Susruta goes one step further by stating that it

was delivered even before creation.[4] Generally Ayurveda is recognised as an *upaveda* related to *Atharvaveda.*[5] Kasyapa takes it as the fifth veda and gives it the topmost position among them.[6] All this proves its existence since antiquity. as character explicitly says it *'Sas'vata* or eternal with untraceable beginning.[7] So far as the history of Ayurveda is concerned, it is 'eternal' '*anadi*'.[8]

According to Susruta Ayurveda is auxiliary to *Atharvaveda.* Brahma created it even before he created man. It consisted of one lakh verses in thousand chapters. Susruta says that Lord Prajapati learnt it from Brahma, the Aswinis from Prajapati, Indra from Aswinis and Divodasa from Indra. Divodasa is Dhanvantari. From Dhanvantari Susruta, Aupadhenava, Vaitarana, Aurabhra, Puskalavrata, Kara, Virya, Gopuraksita, Nimi, Bhoja, Kankanyana, Galava and Garga learnt science with the emphasis on surgery and complied their own works. Charaka opines Indra revealed the science to Bharadvaja, from him to Atreya. From Atreya to Agnivesa then to Bhela, Jatukarna, Parasara, Harita and Ksarapani. And Kasyapa states Vasistha, Atri, and Bhrugu learnt it from Indra. The sages received from Indra the Ayurveds with all its eight branches. Dhanvanthari laid stress on surgery, Atreya on medicine and Kasyapa on pediatrics.[9]

The sages compiled their own *samhitas*. But the *samhitas* and *tantras* available today have only one hundred and twenty chapters in eight parts. They were abridged so due to the short span of life and limited intelligence of the people of later sages.The basic treatises or the *moolagranthas* of ayurveda in India ie. the Charaka samhita, the edited version of the

Agnivesa samhita and the Nagarjuna revised Susruta samhita ,the Ashtangahridaya of Vagbhata are dated back to about B.C.6-A.D.6 ;forming the unique holistic treatment system of the Indian Civilization.

On a comparative study about the medical references and the studies expressed in the vedas and the vedic literature, it can be observed that Atharvaveda is more affuent with the references than the *sama and yajurveda.* The samhitas made a further step from the *Atharvaveda.* Kasyapa Samhita points out the origin of Ayurveda from *Atharvaveda* and *upanishads.* Elaborating on, it says that all vedas depend on Ayurveda and this becomes the fifth veda.[10] It also describes the indivisibility of both the vedas and states that there is Ayurveda in all the vedas but more of it is dealt with in *Atharvaveda*. Since there are sufficient materials of Ayurveda found in *Atharvaveda* hence the history of Ayurveda may be fixed to a period of more than 2000 BC. Thus Ayurveda can be said to the oldest system of medicine in the world.[11]

Ayurveda branched out as a science in the post vedic period the term Ayurveda does not occur in any vedas there are only expressions like *bhaisajya* and *Ayusya* in the vedic period.[12] Ayurveda covers each and every aspect of life hence it has been divided into eight branches to elaborate all the subjects pertaining to life for fulfilmant of happy and healthy life to achieve the four goals *Dharma*, *Kama*, *Artha* and *Moksha*[13]. And the eight branches inludes *Kayachikitsa, Shalakya, Shalya, Vishagarvairodhika tantra, Bootavidya, Kumarbhrutya, Rasayana tantra* and *Vajikarana tantra.*[14]

The Brahmanas too has good references of treatment and medicines in Ayurveda. There could be, two assumtpions as *Rgveda, Atharvaveda* is considered, the mantras and medicine unknown to the *rgvedic* period gained acceptance and popularity in the age of *Atharva* and if the two vedas are considered to be comtemporaries, the knowledge of these medicines emerged from different sources and at a later period got merged to into a common stream. There are some later differences between vedic literature and samhitas. Comparitively Ayurveda is nearer to *Atharvaveda*. But neither in the *Atharvaveda* nor in the other vedas do we find the physiological basis for the studies that is seen in the later *samhitas.*

During the time of *samhitas*, the science that emerged with its principle and vision was basically different from that of the vedas. What we get from the vedas are the seeds, it grows in the samhitas nourished by different discussions and concepts of the preceptors. From the vedic period to the time of *samhitas*, there is a gap of many millenia. The samhitas underwent considerable additions, modifications and editorial revisions from time to time. Various branches which were nascent in the vedic age got matured and many new disciplines emerged by this time. All of them influenced the knowledge system of Ayurveda.[15]

Very often the development of Ayurveda is studied on the basis of the details available in the *samhitas* which trace it source to the vedas. It is possible, considering the similarities and dissimilarities of the two, that the vedas provided the seed for the later development of Ayurveda.

But the Indus Valley excavations have brought to light relics of an even earlier civilizations that existed in India and exerted its friendly and inimical influence on the vedic civilization of the Aryans. The medicines yogamudras, designs of townships providing mental and physical health, the way of living etc. reflect the high medical tradition of the Indus civilization. It is evident that this non-vedic current also has contributed much to the progress of Ayurveda.[16]

The large heartedness and the quest for knowledge of our ancestors enabled such a high thinking as propounded in the invocation. *'aa no bhadra kratavo yantu vishwatah* (may noble thought flow to us from all quarters). This vision contributed to the evolution and propogation of medical science.[17]

After Charaka and Susruta, the most popular work is Vagbhata's *Astangahrdaya.*[18] Charaka and Susruta are almost forgotten in the south of the Vindhyas. It is Vagbhata who has been recognised there as the answer with transcended vision. Considering internal evidences of *Astangahrdaya* it can be assured that Vagbhata was follower of Buddha. Many traditional stories substantiate it. One account states that Vagbhata was a brahmin who became a follower of the Buddha due to the persuations of a Buddhist monk. He lived at the time when the religion of Sakyamuni was well established in India. The reference made by the Chinese pilgrim, I-tsing, to an author who put together the eight parts of Ayurveda could mean Vagbhata.[19]

Ayurveda flourished in the time of Buddhist period in

India. It was during this era that Ayurveda spread to various parts of the world, by the influence of Buddhist monks and scholars. Buddha had paid particular attention to the spread of medical education. *Vinayapitaka*[20] is one of the principal sources that give details of Ayurvedic knowledge in the Buddhist era, it devotes a full *skandha* for Ayurveda.

The University of Taxila was famous centre of education even before Buddha. The centre florished during Buddha's time. Jivaka studied there for seven years; his proficiency as a physician and expertise as a surgen illustrates his high standard. Atridev Vidyalankar says that from the period of Jivaka to Harsa nothing is heard of famous physicians, which points to the decline of Ayurveda after Buddhist era. Ayurveda took its root in all those countries where Asoka sent his missionaries for propagating Buddhism. Ayurveda spread along with Buddhism to Ceylon, China, the Southeast Asian countries, Tibet, Central Asia and even according to some, upto Egypt. It was the period that Ayurveda reached the zenith of its glory; courses in all branches of Ayurveda were offered in Taxila.

Great contributions to all sciences including Ayurveda came from the materialistic culture or the Saiva system. The word *tantra* itself came to denote science - oriented work. The Saiva system, suppressed by the vedic hierarchy, burst out and lead popular movements at particular stages of development. All religions were affected by tantric ideas. A similar outburst of materialism in the 4th century paved the way for the upsurge of alchemy. The preceptors of it were either siddhas (holy men) of saiva system or Buddhists. In course of its evolution to Mahayana, Buddhism trends more to tantric practices. The

spirituality of Buddhism came to be eclipsed in this stage. Mahayana and Saivisam were more or less complimentary.

These Saiva siddhas attracted popular attention by their proclaimed supernatural powers. The word *Siddha* means one who has achieved miraculous power (The treatment with minerals is known as siddhavaidyam in the south). The worship of Lord Siva and Parvathi entangled in embrace is *Vamamargakaula* system of Saiva sult. Siddhas worshipped mercury and sulphur as representing the energy of Siva's sperm and Parvathi's ovam respectively. The worship of mercury and sulphur continued for a long time among siddhas. Nagarjuna contemporary of Satavahana gave a wide propagation to *rasasastra*; hence he was considered as the early preceptor of *rasasastra* and was a Buddhist monk.[21]

During the fifth and the seventh centuries, Buddhist and tantric streams dominated in the south in Srisaila and other places. It was through this influence of the Buddhism that Ayurveda reached the south through the Ghats and spread to the entire Tamilakam, of which Kerala was a part in the ancient period.

Probably ayurveda reached Kerala on the advent of Buddhism before the brahmin predominance. As the evidences suggest that many Hindu temples were Buddhist and Jain places of worship. *Ashtangahrdaya* of Vagbhata is generally followed in Kerala. Vagbhata though a Buddhist was recognised, tradition considers Indu a disciple of Vagbhata who wrote *Sasilekha*, a commentry on *Astangahrdaya* belongs to Kerala.

As tantric Buddhism crossed over frontiers of Kerala, Siddha system too came over and became an associated system along with the Ayurveda for a long time. This was specially the case with the region of Travancore the southern most part of Kerala, which was prone to outside influences through the north and south.

Evidences reveal that the advent of brahmins to Kerala from the north and the south subsequent to brahmanisation by the seventh-eight centuries led to the further development of Ayurveda, from that period onwards brought many Ayurvedic treatises into the knowledge of the Keralites.[22]

An inclination of people of Kerala to pre-aryan traditions are evident on the scrutiny of the socio-cultural structure and practices of the respective people. It has to be assumed that there already existed a civilization that was fulfledged and capable enough to absorb the influx of the aryan elements and in turn contribute to it also. This was true with the treatment system too. As there had already existed a more or less developed system of treatment and prior to the propagation of the sanskrit Ayurvedic works.[23] The ones that came only assimilated with the existing ones and probably reformed and gave a new form and content.

There was a well developed medical system in existence that was capable enough to meet the needs of the people. The indigenous treatment, mode of treatment, herbal remedies, treatment modalities for toxicity etc testify this claim. Though there are references in the classical texts, many special methods can be seen developed with particular care and importance.

There are various remedies in Kerala formulations that cannot be seen in the classical tests of Charaka or Susruta.

The *Chikitsamanjari* is one important contribution of Kerala that provides enormous knowledge in paediatrics, gynecology, toxicology etc. It is an authentic and most sought after Ashtangahrdaya in Kerala.The treasure of household remedies, the *Sahasrayoga* is a collection of popular formulations and mentions thousand of medicines is peculiar only to Kerala. The *Kastryadigulika, Gorocanadigulika, Konpancadigulika, Dhanvantaramgulika, Ilanirkuzhampu* etc are preparations peculiar to Kerala and not found in the classical texts.

Certain treatment procedures were peculiar only to Kerala such as *dhara, jnavarakkizhi, pizhichil, talam, talapotichil* etc and widely acclaimed as systematized Keraliya methods of treatment. The *panchakarma* treatment is the most systematized model of Ayurvedic method where Kerala has speciliased. The five processes in this treatment included - *vamana, virechana, svedana, snehana* and added with one more treatment called by *nasya.*There existed numerous families solely specialized in peculiar treatment modalities. Acknowledged by the thirteenth century traveller Marco Polo of the 'enormous number of expert physicians and astrologers' in Malabar, though in oblivion, the roots of the these families still holds in the nook and corner of the Kerala society.[24]

The age of revival of Brahmanism was also a witnessed the merging of various medicinal practices existed prior to it to form a composite system thereafter or in another way it could

be called as a 'period of amalgamation' of the numerous treatment systems especially in the southern parts of India.

Ayurveda has peculiar relationship with the Siddha system of medicine in kerala particularly in Travancore. Siddha system of medicine is one popular medical system existed especially in south India. Also known as *'Agastya Chikitsa'* as it is believed to have been propagated by Agastya during the Sangam age itself. The basic characteristic of Siddha has similarities with that of Ayurveda. It's antiquity equivalent to Ayurveda or more. Historians are of opinion that this system had rooted in India prior to that of the Mauryas. It is believed that the progenitor of this system was Lord Shiva, and it descended through hands of the sages.

The principles of Siddha are mostly simular to Ayurveda as only the terminology differs in Panchabhoota Siddhanta being '*Tathuvam*' and Tridosha system as *Mukutram* in siddha. The Yoga system had great position in Siddha. Siddha system was popular and encouraged in Chola, Pandya, Pallava and Cheran regions. Madurai, Sreerangam, Tanjavur, Chidambaram etc were being the nerve centre of the siddha system. Later the fate of siddha was similar to Ayurveda on the advent of western system.[25]

In the south, as a result of the Saivate influence among the Tamil Brahmin's and on their later settlement in various parts of Travancore, brought along with a treatment system. The Saiva Siddha system that the Tamil brahmins had brought along with them had great influence in the indigenous medicinal system prevailed in Travancore.

Literature found in Southern India throw light on the contributions made by numerous South Indian scholars including the *Ashtavaidyans*[26] of Kerala and their authored texts.The involvement of these physicians in Salya tantra (surgical dissections and post-mortem) eventually led to the relegation of their status from the elite brahmanic hierarchy.

In Kerala especially in Travancore and Cochin, there were numerous Vishavaidyans or toxicologists and this system existed in relation or together with or as a branch of the Ayurvedic practice here. The peculiar feature of the topography, the flora and fauna and the weather of the region ,which was mainly tropical; demanded the growth of thick flora and also increase in poisonous creatures. This demanded the presence of physicians to treat this menace. The physicians have shown their skills to identify the minute differences among the poisonous creature. In *Gadyapushpanjali* it is mentioned that toxicology was considered as supervene or *agantuka* - accidental - and that its methods of treatment followed in Kerala were besided on Ayurveda, the diagnostic treatments described are based on the tridosa principle. *Visavaidyaprakarana* of *Astangahrdaya* is recognized as the base for all the toxic treatments. More over the *prayogasamuchaya* is the most authentic treatise used for toxicology in Kerala. Apart from these *Uddesham, Ulpalam, Haramekhala, Kalavanchanam, Lakshanamritam, Saarasangraham* too are renowned toxicological treatises. Some of these are of mantric and tantric renderings. [27]

Kerala especially Travancore owns credit for paediatrics and ophthalmology. Traditional treatment modalities of eye

diseases with typical procedures like *ajnanavarti* etc have remained popular. Also the *Ilanirkuzhambu* etc are original Kerala formulations. The people (of Kerala) must have developed some treatment modalities and formulations to combat with the menace of smallpox even before the advent of Ayurveda and skills of physicians were evident in this regard. The *Matangaleela* ,the incredible contribution of Kerala to Hastayurveda, the works adding to the Ashvayurveda and Vrikshayurveda are practiced from the time of its rendering throughout Kerala. [28]

The *Marmachikitsa* owns a significant role in Ayurveda in Kerala and is one of its peculiar feature. The northern and southern system of *Marmachikitsa* in Kerala has its own unique features. The massage therapy owes much to the practice of the martial art Kalarippayattu. The system of massage therapy intended to heal general physical diseases were a part of medical system in Kerala. Therefore marmachikitsa (therapeutic massage) has been developed as a part of the special treatments in Kerala.[29] The southern system was preferred in Travancore and was an integral part of the indigenous medicinal systems. The marma system developed in the southern most regions of Travancore, a very dexterous system of marma based on the Kalari system developed known as *Marmakalari*. The martial *yoga* and the exercise pattern practiced along with the *marmakalari* is unique feature in the treatment system providing energy and fitness to the performers and practitioners of the martial arts.

It should be particularly noted that knowledge of Ayurveda transcended caste and religious barriers (in Kerala).

physicians were drawn from different strata of society and was not a monopoly of any class.[30] The lower classes too practiced the Ayurvedic system along with the *Ashtavaidyans*, the high caste physicians. The social nature of the medical profession prior to the arrival of the brahmins can be gauged from the enormity of depressed classes and families who followed the medical practice as their traditional practices. The Ezhavas of Kerala is credited to have immense knowledge in indigenous treatment system including Ayurveda. Though being a lower caste, there were numerous practitioners and scholars among them who were popular among the masses. The highest spiritual and social visionary Sree Narayana Guru had been a very proficient Ayurveda practitioner. Perunelli Krishnan Vaidyar and Veluteri Kesavan Vaidyan who rendered Astangahridaya into Malayalam were prominent Ezhava vaidyans.[31] There were numerous Ezhava vaidya families in Travancore and many still continues the legacy. The Dutch had compiled the magnificient work-*Hortus Malabaricus*[32] receiving enormous help from the illustrious Ezhava enormous physician Itty Achutan[33] of North Travancore.

The Nairs, the Umbalavasis, who comes soon after the brahmins in heirarchy too had among them efficient physicians. The various caste had in them the most adept practitioners of Ayurveda system. Also existed families that specialized in particular aspect of nursing like the Velan and Mannan who practiced medicine, midwifery, the Pannikan and Ganakan were deft in pediatrics and Karuppans in *Uzhichil* or massage and marmachikitsa. Families that followed pediatrics, ophthalmology, toxicology, the efficient ones in curing certain

nostrums had genuine inheritance.[34] All these indicate the existence of a widespread and efficient indigenous medicinal practice existed prior to the arrival of brahmins in larger the setting up of the thirty two namboodiri settlements.

Along with these, the beliefs in supernatural powers and powers in curing ailments had been popular in Kerala from Sangam age. Such mystical practices still prevail among the region, the tribe of Velan, a tribal community is said to be most efficient practitioners of tribal medicine from the period of Venad Kings itself. The Kanikkars, a prominent tribal community too had exceptional knowledge in tribal system of medicine that were highly effective. Certain folk practices that already existed, merged with the medicinal system during the Buddhist and Sanskrit era too adds efficiency and glory to the indigenous medicinal system that prevailed in Travancore.

**Some significant treatises**

The Ayurvedic literature in Kerala could generally be classified into three based on its renderings:1. the commentaries to the basic treatises and individual translations or interpretations of the subjects encompassed in the same.;2. the tested prescriptions and compilations of medicinal remedies and treatment modalities of the expert native vaidyas through experience.;3. the ones incorporating /assimilating the modern medical systems along with the classical treatises.

The available treatises of the day are thus a 'compendium' of these streams of knowledge.The *rasa* based Ayurvedic formulations are incorporated in treatises like the

*Rasaniroopana, Rasavaiseshika, Rasopanishad, Rasaratna samuchayam* ,*Rasamanjari* etc.[35]adorns the high pedestal of Ayurvedic treatises.*Vaidayamanorama*,a rare compilation of Keralite expertise is an invaluable asset to the classical treatment system. *Dhara*,the widely acclaimed keraleeya treatment modality is a derivative from the work '*Dharakalpam*'. *Sindooramanjari*, encompassing the enrichment of the copper, iron ,mercury, sulpur, mica for metallic medicinal preparations forming an unique treatment base was penned by Thikkattu Narayanan Moos.The *Alathur Manipravalam*,monumental literary piece of the *Manipravala* literary era ,is an crowning ephitet of ayurvedic literature.The compendium of the ancient *yogas* and medical texts such as the *Chikitsa Sangraha, Sahasrayoga, Yogaratnakara, Vaidyamanjari, Chikitsamanjari, Yogamritam, Chikitsanool, Sannipata chikitsa* ,*Vasurimala,Masoorilekshanam* etc. are oft consulted by traditional vaidyas and the students of ayurveda.[36]

The nineteenth century works of *Arogyakalpadrumam* by Kaikulangara Rama Varier, *Arogyachintamani* of Mahakavi Vallatol Narayana Menon,both pediatric treatises ,the popular commentaries to treatises like *Ashtangasareeram*, *Brihatschareeram* of P.S.Varier of Kottakal, *Sareeram* of L.A.Ravi Varma, *Anugrahameemamsa* of Vadakkeppatt Narayanan Nair are priceless treasures contributed by Kerala to the historiography of Ayurveda of India and of course to the world.

Kerala, known for its serenity and unique cultural traditions has taken the glory in the form of Ayurveda ,opening

new vistas to its global acclaim.The treatises forms the foundations of these treatment systems ,for which each region and sect contributing of its own further enriching the legacy of the classical ayurvedic doctrines ;and Kerala contributing its share. Priceless ayurvedic manuscripts are still remain in the dusty corners of institutions and houses of once prominent vaidya families of Kerala .It is pathetic that no concerned attempt has been undertaken to uncover the hidden treasures of ayurveda, the exposure of which could possibly derive an eternal answer to the amounting ailments of the present day mankind.The research institutions such as the Manuscripts division of the Ayurveda College and the Oriental Research & Manuscripts library formed in the erstwhile Travancore with the noble aim of collecting and preserving the invaluable manuscripts including that of ayurveda,siddha etc. has been an inspiring gesture in preserving the centuries old legacy of Kerala ayurveda.

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12. N.V.Krishnankutty Varier,*op.cit.*,p.6
13. L.D.Diwedi,L.V.Guru,*op.cit*.,p.xvi
14. Sharadini Dahanukar,Urmila Thatte,*Ayurveda Revisited*,1993,p.15
15. N.V.Krishnankutty Varier,*op.cit*.,pp.12-13
16. *Ibid*.,p.14
17. *Ibid.*
18. Ashtangahridaya is the major treatise on Ayurveda,compiled by Vagbhatta,around AD500.It contains information regarding the two schools of ayurveda,namely the school of surgery and the school of physicians.The term Ashtangahrdaya literally mean the heart of eight organs(of ayurveda).Ashtangahridaya is popularly followed in Kerala and the Ashtavaidyas learned and practiced all the eight branches of ayurveda.There are different vaidya families that concentrated on specific angas only.,Also see MSS Nos.C.2084.A, 22383 ,10869-C ,ORI MSS Library, University of Kerala
19. N.V.Krishnankutty Varier,*op.cit.*,p.82

20. The VinayaPitaka is aBuddhist scripture,one of the three parts that make up the Tripitaka.Its primary subject matter is the monastic rules for monks and nuns.The Pali word means the basket of discipline.It devotes a full skanda for Ayurveda and contains details of Ayurvedic practices in the Buddhist era.

21. *'naagarjuno munindra sashaasa yo lokasaastra matigahanam'-chakradattam'*, see also N.V.Krishnankutty Varier,*op.cit*, pp.194-213,also see *Agastiar Sutiram*,MSS 21091,ORI MSS Library, University of Kerala

22. N.V.Krishnankutty Varier ,*Ibid.*,pp.307-311

23. P.R.Varier,*Ayurveda Padanangal Avalokanagal (Mal.)*,2007,p.197

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26. Ashtavaidyans are believed to be traditional ayurvedic physicians of Kerala and are from the nambootiri community.They are masters of eight branches of medicine from which the word Ashtavaidyan is originated.The ashtavaidya families are Pulamantol, Alattiyur, Kuttancherri, TrissurTaikkattu ,Ilayitattu Taikkattu, Cirattaman, Vayaskara and Vellottu. Vatakkaumkur Raja Raja Varma states,the members of Alattiyur family are Nambis in caste,all the rest are Moos.

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33. A.N.Chidambaran,*Hortus Malabaricusum Itty Achutanum,Satyavum Midhyayum(Mal.)* ,2011

34. N.V.Krishnankutty Varier,op.cit.,p.309

35. *Rasa* mainly indicates of metallic compounds especially derivatives of mercury and certain other chemicals used in the ayurvedic medicinal preparations.,MSS No.37367, ORI MSS Library, University of Kerala

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# Advaita – The Absolute Science of Integration

**O.Rajesh**

The basement of Indian philosophical system has been deep rooted into Vedic tradition. Vedas are called impersonal (*apaurusheeya*) in the sense they emerged from almighty, the God which means they are remaining for universal interest and will. By virtue of its non-personal nature it is unlike perception and other *pramanas* absolutely free from error (viparyaya), doubt(samsaya) and other defects which are connected with person. According to the affirmation veda's authenticity the Indian philosophy divided in two categories, *aastika* and *nastika*. *Samkhya* of *kapila*, *Yoga* of *patanjali*, *Nyaya* of *Gautama*, *Vaisheshika* of *Kanada*, *Purvamimamsa* of *Jaimini*, *Uttaramimamsa* of *Badarayana* are *aastika darsanas* due to the recognition of vedic testimony and *Baudha, Jaina and Charvakas* are *naastiks* darsanas because they denying it. Advaita includes *aastika* sect recognising *vedas* as a valid authority. It provides the insight into the nature of the absolute reason has to explicate it, make it intelligible and tenable, and prepare the ground for attaining the direct and immediate apprehension of it. Reason is necessary and useful supplement to sruti. *Sravana*, which is the study of *Upanishadic* texts, must be followed by *manana* and rational enquiry before it ends in contemplation, *nidhidhyasana* are the various steps of analytic approach. *Advaita Vedanta* recognizes the six *pramanas* (sources and criteria of valid knowledge) on the basis of the *Mimamsa* school of Kumarila Bhatta. They are as follows: (1) Perception (*pratyaksha*) (2) Inference (*anumana*) (3)

Testimony(*shabda*) (4) Comparison (*upamana*) (5) Postulation (*arthapatti*) (6) Non-cognition (*anupalabdhi*)

Advaita literally means non-dualism. Instead of monism Advaita philosophy self-explanting non-dualism in the sense that absolute truth is not a by-product of disintegrated facts and realities. All phenomenons in this temporal world originate and sustains through amalgamation or disintegration of various components. To denote such impossibilities it exclaimed the absolute truth as non-dual (*Advayam*). Essentially it is only ONE even though it addresses and admits the manifestation through multi-level reality. The word non-dualism strictly emphasise the singularity of absolute truth which is undeniable unique absolute and imperishable.

The philosophy of advaita is the premier and oldest extant among the vedanta schools of Indian philosophy. Advaitic thought evidently emerged from Vedas, flourished and nourished in Upanishads and diluted through the *puranas* and *Itihasaas* and turned to popular phase. Though 'Absolute truth is one, scholars interpreted it as many' (*eekam sad vipra bahudha vadanti- Rig-Veda*) *purusha sukta, naasadeeya sukta, hamsavati sukta* etc. in *Rig-veda* are attesting the Oneness of truth. *Samkaracharya* promoted this discipline by interpreting *Bhagavad Gita*, *Upanishads* and *Bhramasutras* are called triple authority (*prasthana traya),* the combination of *sruti, smriti and tarka*. More over through *stotra* works, idol consecration and monastery establishments are some significant venture in this trait. Those theoretical and practical approaches he was enable to lay strong foundation to the advaitic vision. Later samkara's commentaries were interpreted by two school of thought called

*Bhamati* school of *Vachaspathy Misra* and *Vivarana* school *of Vidyaranya.*

## Brahman and Iswara

The etymological root of the word *Brahman* is *'Brh'* means wide or vast. The *Advaitic* quest is to understand *Brahman*, the source of everything, the *Atman*, the Self, and the relationship between *Brahman* and *Atman*. The *Upanishads* explore these issues from different angles. The *Advaita* School teaches a complete essential identity between *Brahman* and *Atman*. It may summaries in three statements.

1-Affirmation of the non-duality of *Brahman*
2- The indefinite of empirical world
3- The non-difference between *Jeeva* and *Brahman*

*Brahman* the ultimate transcendal reality is eternal pure consciousness. It is pure existence, beginningless beyond words deeds and forms. It is homogeneous and the ultimate summum bonum of all basis of knowledge which denies empirical divisions likes knowledge, knower and known. There is no distinction and division of space, time, qualities, movements and consequences etc. in *Brahman. Sruti* conveys the knowledge of *Brahman* negatively by removing the various wrong notions that we have about it. It is impossible to describe the ultimate reality because it is beyond genus(*jati*), quality(*gunas*), relation(*sambandha*) and activity(*kriya*). Even the text '*Satyam-Jnanam-Anantam Bhrama*', which is usually quoted as containing *swaroopa lakshana* of *Brahman* has to be interpreted

negatively according to *Sankara*. It coveys that the idea that Brahman is different from the false, the insentient and finite; one should try to know Bhraman by removing from it qualities, relations and distinctions which we have super imposed on it due to *avidya*. This is the idea behind the words *neti-neti* (Not this, not this) method used in *Upanishads*. It cannot describe in pragmatic language because it is beyond the sense organs, intellect and mind. Even though it is indefinable it may be express in words as the nucleus of origination sustention and desolation of all being. 'I am *Brahma*, all is *Brahma* According to *Taittireeya Upanishad* the entire physical world has been born, all these live and that to which all these return desire to know it that alone is *Brahman*. In the words of *Sweetaswatara Upanishad* "By its light all this is lighted. By its illumination all this is illuminated." It means *Brahman*, the eternal, immutable, inexpressible and unthinkable pure-existence is the cause of every identity. *Sat-Chitta-Ananda* (Pure Existence-Pure Consciousness-Pure Bliss) are the essential characters of *Para Brahman*. According to *advaita* existence is the manifestation of consciousness and whatever is consciousness it alone exists. The real knowledge is the unique experience of self evident and undeniable existence that is beyond intellect and reasons.

According to the various degree of manifestation *Bhrama* is divided as *Nirguna Brahman* (*Para Brahman*) and *Saguna Brahman(Apara bhraman)*. *Nirguna Bhraman* is unconditional without particulars and qualities irrespective of other. If it seems to be conditioned or reflected in *maya* is called *apara brahman* or the *Iswara* (God) stands for the functional purpose of universe. He is the the supreme individual

the whole identity in differences and the object of devotion. Through that *Sankara* denies axiological epistemological and metaphysical dualism. In absolute vision soul world and God have no separation apart from *Brahman*. For the pragmatic purpose of the universality *advaita* admits the God (*Apara Brahman*) in empirical level. *Brahman* the being is an impersonal while the God the becoming is a ultimate person related with creation sustention and destruction of universe. The world of name and form is present in him as a seed form. The transcendental truth *Brahman* is the object of direct experience leads to realisation and liberation and God is the pragmatic truth stands for the worship purpose. In the ultimate stand point there is no division between *Brahman* and *Iswara* since all dualism disappear.

God is the conditioned *Brahman*; the conditioning principle is called *maya*. As *maya* is not a reality along side or apart from *Brahman*. It does not make for the introduction of any real duality. All that God head requires for his status is assumed duality and not real duality. God is said to posses omniscience, omnipotence ect. as distinguished from the soul which is limited in power. In itself God head knows no distinctions, and cannot categorised. But in relation to the world God head becomes the source and ground. God is the whole and soul causes which menas He is the material and efficient cause of the world (*Abhinna nimitta upaadana karanam*) and the ground of all things. God head or Bhraman is that from which beings arise in which they reside after arising and into which they disappear at the end. The universe is differentiated by names and forms includes many agents and enjoyers, it's

constituents are regulated in respect of space, time, cause, action and fruits; design which it reveals cannot be conceived by the mind. For such an infinitely ordered variegated universe, no other cause or ground can be postulated than omniscient and omnipotent God as a cosmic end. He is the moral governor and intelligent controller of souls and distributor of fruits according to their deeds (*Karma*). He is the theological heights. While *Para Brahman* is intuitive highest and goal of *advaita* philosophy. God is necessary inter mediary between *Brahman* and world. God is the religious highest while *Brahman* is philosophical heights. Worship of God is insisted on as a step for *Brahman*-realisation. It may worship any form the devotees desires *ista-devata* form regarding his temperament. Sankaracharya called *sanmata sthapanacharya* because he acknowledged *Vaishnava, Saiva, Saakteeya, Skanda, Ganapatya* and *Saura* sects and composed hymens related with them.

Later *Advaita* emphasized that *Isvara prasada* is necessary factor in human life. According to the *vivarana* school of *Advaita, Brahman* the pure consciousness and it's reflection in *maya* is *Iswara* or God(*Apara Brahman*) and same process in *maya* together with internal organs(*antakarana*) is the soul (*jiva*). *Brahman* that serves as the reflection(*bimba*) is *Iswara* (God). *Brahman* that is reflected in *Avidya* and intellect is soul. Many internal organs cause plurality of souls. This view is called *Bimba-Pratibimba vada*. The reflection is real and the reflective character is indeterminable. The reflected thing is identical with original. There is another theory advocated by *Suresvaracharya*. According to the theory of *sureswaracharya* reflection of *Brahman* in *maya* is *Iswara* and *Brahman* reflected in *maya*

and intellect is soul (*Jiva)*. Hence, unlike in the reflective theory the relative character is also unreal. The reflections are indeterminable either is sentient or in sentient. *Iswara* is vitness conciusness(*sakshi*). There is another view describing the relation between *Brahman* and *Iswara* and *Brahman* and soul called limitation theory(*Avacheda vada*). *Brahman* is compared to unlimited *Aakasa*(space). Bhraman limited by *Avidya* is soul and they are many. They constitute the locus of maya and the content is *Brahman*. The relation is beginningless. *Brahman* associated with the delimiting principle is God. Both souls and God are appearances but a lot of different. The soul is only the enjoyer of world-experiences and not its creator. Man has to endure the world in which he is borne and he is not its architect. So Dr. S. Radhakrishnan says *Isvara* is '*Brahman* cast in the mould of logic'.

**Avidya and Maya**

Maya and avidya are pivotal concept *Advaita Vedanta* related with its metaphysics, epistemology and ethical discipline. The distinction between Nirguna and Saguna Brahman and Bhraman and soul, the problem of one appearing as many which are the important issues in metaphysics of *Advaita* presuppose the concept of *Maya*. In the same manner subject-object epistemology involving the distinction of knower, known and knowledge, the error explanation theory of vivartavada etc. are pre-supposed to the theory of *avidya*. The words like *Maya, Avidya, Ajnana, Adhyasa, Adhyaropa, Vivarta, Bhranti, Avyakta, Moola prakriti* etc. are used as interchangeable synonyms.Pradhana(the primary germ), Avyakta(the

unmanifested), ajnanam(nescience), prakriti(material cause), and Tamas(darkness)

*Maya* is the unique power (*shakti*) of *Brahman* and it is the combination of three *gunas* or attributes (*trigunatmika*). *Shuddha nirguna Brahman*, free from attributes is responsible for worldly names and forms. It reflects and acknowledges the *gunas* of *maya*, known as *Saguna Brahman* that is *Ishvara* or a 'Personal God, the creator, sustainer and destroyer of the world. *Saguna Brahman* manifests itself in the world through *Maya*. The world and the world objects come into existence due to the power of *maya*. *Maya* is a medium and its manifestations are termed illusory. It does not mean that the world is not real. Unreality and illusion are different. An illusion may not be an unreality for an illusion is grounded in reality. Reality is that which exists on its own. *Maya* is dependent on *Brahman* and manifests entire the world of appearances.

Maya has two power called *aavarana* and *viksheepa*. Former is the negative aspect of concealment and later is the positive function of cosmic revelation. Maya is not of the nature of Brahman nor is it something other than Brahman. It is neither real (**sat**) nor unreal (**asat**). It is thus known as maya or *mithyavabhasa* (illusory appearance). Maya does not constitute the nature of Brahman, because the latter is self-luminous, all – revealing, eternal knowledge or consciousness opposed to maya or avidya. It cannot be something other than Brahman, because there is no second to Brahman. Further, if it is something other than Brahman, it would be a limit to Brahman. But, Brahman is infinite. If avidya or maya constitute the nature of Brahman,

it must be real (*sat*). In that case it cannot be called avidya or *maya*. Just because avidya is not sat, we cannot thereby say that it is asat or unreal. If it is completely unreal or non-existent (*atyantasat*) like the hare's horn, it should not be helpful in our day-to-day life. Since the empirical world is the product of *maya*, the latter cannot b asat. To characterize *maya* as sad-asad is to violate the law of contradiction. Thus, if maya exists, it will constitute a limit to *Brahman*; if it does not exist, the appearance of the world cannot be accounted for. It is real enough to produce the world; at the same time it is not real enough to constitute a limit to Brahman. It is not real like Brahman no unreal like hare's horn. It is, therefore, treated as what is different from both real and unreal (*sadasas-vilsksana*). Since it cannot be determined as either real or unreal, it is characterized as (*anirvachaniya*). When the Advaitin characterizes maya as anirvachaniya, it is to emphasize that any explanation of it as real (*sat*) or unreal (*asat*) or real-unreal (*sat-asat*), is not logically tenable. According to *Advaita*, *maya* which is *anirvachaniya* has a unique ontological status. In this respect, what is true of *maya* is also true of the world, which is a product of *maya*.

*Maya* or avidya is characterized as beginningless (*anadi*); but it has an end viz., Brahman-realisation. By its very nature, maya is impermanent and unstable. It is only an illusionary appearance, and so it admits of negation. If it is permanent, by its very nature, it cannot be removed. Maya is not a void. If it were so, it would have negated itself; there would then be no *samsara* and consequently no need for any effort to attain release. Such a stand would make scripture futile.

Since a*vidya* has to be removed for the purpose of terminating the cycle of births and deaths, there is need for scripture.

*Maya* or *avidya* is described as existent *bhava-rupa*, is the cause of plurality though it is not real. For what is non-existent cannot be a cause. *Maya* is the enemy of knowledge (*Jnana Virodhi*). The expression bhava-rupa does not convey the sense that *avidya* is real (*sat*); rather it conveys the sense that *avidya* is something positive or existent as distinguished from what is negative or non-existent. Though *avidya* or *maya* is not real, it is nevertheless existing, accounting for the appearance of the world, until it is sublated by the immediate knowledge of the ultimate reality. Prakriti the resemblance of *trigunas* and product of *maya* is entangling the soul also ultimately unreal in *Advaita*. Though maya is the substratum and object of Brahman, just as the imposition of the blue colour on the colourless sky does not affect the sky itself or just as the magician is not influenced by his magic, similarly Brahman is not influenced by maya.

As in the case of knowledge which involves the knowing subject and the object known, *avidya* also implies some person to whom it belongs, and some objet to which it refers *Sankara* and *Mandana* many other *Advaitins* consider the soul or *Jiva* as the locus of avidya, which conceals the true nature of *Brahman* and thus has Brahman as its object. It is argued that Jiva cannot be the locus of *maya* or *avidya* on the ground that it is non-different from *Brahman*. The answer is that *Jiva* is non-different from *Brahman* in the absolute sense when *Brahman* is in its natural, native state, freed from all impurities and bereft of adjuncts which are caused by *avidya*.

*Avidya* (ignorance) has its seat in the human intellect. *Avidya* means not only absence of knowledge, but also erroneous knowledge. A man trapped in *Avidya* does not know what is real and thinks that the appearances are real. An individual identifies himself with empirical self. He equates his existence with the physical body. Under the influence of *Maya* and *Avidya*, he dissociates himself from the Ultimate Reality. When the man acquires knowledge, the duality of the self and *Brahman* disappears. Bondage, the root cause of individual soul is *avidya* can be removed by real knowledge(Jnana). He realizes that the self is really one with *Brahman*. This realization of the self puts an end to the ignorance (*avidya*).

***Jeevatma*(Soul)**

Soul is limited projection and manifestation of ultimate being Bhrama. It inherits the potential to attain the realisation of non-dual state of Brahma. Ultimately the individual soul(*jeeva*) is conscious living being indifferent from Brahman. There are various level of consciousness beings from a blade of grass to Brahman the first to be created. This may be grouped under three heads- sub-human and super-human. The group into which a soul is born is determined by soul's past karma. According to *Advaitha Vedantha*, the soul is not created; only its empirical outfit consisting of body and mind is created. The body-mind complex and its cause ignorance (*avidya*) constitute the souls transmigratory lives (*samsaras*). Among the three division of body system causal body is known as the sheath of bliss (*anandamayakosha*). The subtle body consist of three

sheets-the sheath of intelligents (*vinjanamayakosha*), the sheath of mind (*manomayakosha*) and sheath of breath (*pranamayakosha*). The gross body is called *annamayakosha.*

Soul is the innermost self or spirit of man but different from the 'empirical ego'. *Atman* is the fundamental, ultimate, eternal, immutable pure consciousness. Thus, it appears that *Brahman* is the ultimate reality behind all world-objects and soul is pure spirit in all beings. *Brahman* and *jeeva* are identical. For practical purposes, they are referred to separately.. They are the eternal, all-pervading realities underlying all existence. They are two different labels for one and the same reality behind all the objects, all matter, all beings of the universe. Human being's experiences are distinguishable into three states; waking (*jagrath*), dream (*swapna*) and deep sleep (*sushupthi*). In waking state man experiences world of things external to him. In dream he creates an inner word of imagines that he is a design thereof. In deep sleep the sense of plurality is lost and there is awareness without awareness of anything. The scripture notes that the waker and waking world is absent in both dream and sleep. The dreamer and the dream world is absent in both waking and sleep. In sleep the dreamer and the waker and their respective worlds are absent. Then it reasons that If the I, the self, is real. it cannot relinquish its status at any time. Yet, experience shows that these three 'I's' appear and disappear. That most of us consider ourselves to be the entities that experience the waking state and dream states and that we consider ourselves to be real is incorrect according to this analysis because as wakers, dreamers, and sleepers we continually relinquish our existential status. Awareness is present

in all states of experience, although ego consciousness, is absent in the deep sleep state. When scripture describes the self as attribute-free it means that the nature of the self is awareness because awareness is the only thing free of attributes. Attributes, such as a sense of doership and enjoyership, are incidental because they depend on the state in which one finds oneself.

One of the three states waking is unique in the sense that it is only located here and man can know that he is bound by avidya. One could evaluate its reality only if when he awake and compare with previous state. Through he could realise that antecedent state is not much real than consequent. They have the quantitative and qualitative differences. Experienced sages state that there is a supreme state that degrades the individual and worldly experiences. All creatures are potential to aware such a full-fledged essence of being. One should enquire into the nature and content of these three states of experience *(avasthathraya)* and reach a state beyond the three, known as 'fourth' (thuriya). It is the fourth not an extention to others. It is the basic reality of appearance both individual and collective. In that state *Jeeva* realise himself 'That though are *(Tatavamasi).'*

## Jagath(World)

*Jagat* (world) is temporal universal phenomenon that emerges and dissolves. The comparison with pure constant being *brahman jagat* is continuously changing. So that is called *mithya* means unexplainable and indefinable. Sankara defines truth that it is constant in present, past and future undeniable in three

states *jagrat, swapnam* and *sushupti* and indivisible. We can't negate the worldly feelings until it feels us real. Sankara clearly mention that all conditional knowledge are periodical and in the state of neither real nor unreal.

The soul and *Brahman* is unique unbounded beyond the space and time. *Sankara* address the various degrees of truth as apparently real (*Pratibhasika*), that which is empirically real(*vyavaharika*) and that which absolutely real (paramarthika). These three can be reduced into two, by clubbing *pratihasika* and *vyavaharika* into one group and paramarthika into other. For example one says 'This is my marriage ring' is individual or *pratibhasika* level. When we consider ring objectively that is *vyavaharika* level. The ring, chain, stud or whatever it may be are the various names and forms of gold is *paramarthika.* The truth is referred to as *vyavavahrika satya* is a product of the senses and the intellect. The higher one is referred to the *paramarthika satya* that is beyond words, thoughts, perception or conception. It is a state of sublime intuition and divine vision that higher knowledge and truth brings about radical transformation in individuality. Through we can conclude that where the knowledge and experiences determines and defines the level and degree of reality. Where the knowledge and experiences are related with individual and collective level truth is relative conditional and restricted and it will unconditional and independent when it attained the level of absolute.

For example we misapprehend coir as a snake in the dim light. When the sufficient light comes serpent apprehension

vanishes and coir recognition remains simultaneously. Surely, Snake and coir are undeniable worldly phenomenon. Fallacy occurred here while the serpent a worldly phenomenon, excluded from the current the frame of reference linked with the coir. The validity of serpent knowledge is remains valid until the coir knowledge arises. It doesn't means the serpent feeling is false; but comparing with the coir awareness its validity is limited and restricted. We can't deny because they are names and forms which manifests the consciousness itself in various levels. In the same manner the existing degree of worldly objects comparing with the ultimate consciousness *Brahman* is very controlled. The quantitative and qualitative difference varies all worldly realities. They ultimately meant that they are very conditional experience of unconditional truth. Similarly the lion experienced in dream ceases to be when the concerned person wakes up. Rope-snake and dream-lion also suffers sublation by subsequent experience. They are objects of 'private' experience, while table and tree seen in normal waking consciousness are 'public' in the sense that they are perceived by more than one person simultaneously. Further, they exist for a longer time and they maintain continuity. They are, therefore, said to be empirically real. *Pratibhasika* and *vyavaharika* level of reality suffer from cognition (*pratiti*) and sublation(*badha*) etc. Since they are cognised they are not *asat*; and since they sublated they are not *sat*. The object which are different from sat and *asat* are called *sadasat vilakshana* or *anirvachaniya*.

Error in Advaitha results from the incompatibility of the two standpoints, *sat*, (real) and *asat* (unreal) and also the need to reckon with both cognition and sublation. If shell-silver were

real, its cognition could not be delusive. If 'silver' even as it appears, be absolutely real, then it should be seen by those who are free from defect. And there would not arise the sublating cognition of the form 'this is not silver' which makes known the non-existence of silver in all three times past, present and future in the locus where it was cognized. Since the shell-silver is not cognized by those who are free from defect and since it is sublated by the cognition of shell, the silver that appears in delusion cannot be real. Nor can it be unreal, since it is cognized. Nor can it be both real and unreal, as it is a contradiction. Hence, it has to be perforce admitted that shell-silver is indeterminable (*anirvachaniya*) either as real or as unreal. Since the content is indeterminable the delusive cognition is also indeterminable. So the theory of error in Advaita doctrine is called *anirvachaniyakhyadi*. Here *avidya* hides the nature of the shell and makes it look like silver. Negatively it covers shellness (*avarana*) and positively it projects (*viksepa*) silver on it. Error is indescribable superimposition (*adhyasa*) which does not really affect the ground and is removed by right knowledge. Error is true as long as it lasts and becomes unreal only when it is contradicted by a higher knowledge. The illusory is sublated by the phenomenal and the latter by the transcendental. Reality is pure consciousness which is direct, immediate and self luminous and is the transcendental background of the world of phenomenon which is its appearance due to the power of beginningless ignorance. Affirmation and negation are the phases of the same reality.

**Liberation(*Moksha*)**

Liberation is a state of awareness regarding our true nature or real self. Through worldly action we can't attain such

a state. The objective of all action is to realise the essential knowledge of being. Withdrawal from all measures and means of sorrows and attainment of boundless pleasure is the end of human life. But all action should have lead us to liberate us from spatial, temporal and material frame work of becoming. It is on account of ignorance that the individual soul imagined itself to be limited. The cause of transmigration from one life to another is ignorance (*avidya* or *anjana*), that the self and non-self are wrongly identified with each other and the characteristics of one are superimposed on the other. Removal of it by knowledge is the means to release.

*Vedanta* contends that human beings find themselves limited in many ways and continually strive to rid themselves of limitation. People pursue wealth, pleasure, and merit because they believe it will free them from all manner of physical, temporal and psychological problems. Vedanta presents freedom from limitation as the most desirable goal of human life. It is freedom from bondage of ignorance that human beings suffers in the grip of incessant desires and ignorance. Upon realisation of the self, one becomes free from the shackles of desires, aspirations, passions, karma and avidya called *Moksha* (*kaivalya*) or liberation. It is to be attained here and now during this life-span only.

The competence to tread the path of knowledge is gained only when one's mind has become pure. For purification of mind, the means is karma-yoga, the doing of acts without an eye on the fruits. Disinterested and dedicated action serves to purify the mind (*citha-suddhi*)

and thus becomes a remote auxiliary of the path of knowledge. Although knowledge itself is not an act, it is the mind that has to seek for and gain it. A mind that is impure, filled with passion and selfish desires, cannot even true in the direction of self knowledge. The discipline to eliminate impurities in the mind is *Karma-yoga*. The object of worshipping God is to gain his grace, and to achieve one-pointedness of mind . The essential thing in worship is offerings oneself to God, surrendering ego to him. This is *bhakti-yoga*, which is also an auxiliary to *Jnana*.

Four qualifications are prescribed for making one eligible to pursue the path of self inquiry: (1) discrimination (2) non-attachment to the fruits of action and enjoyment here or hereafter (3) possession of virtues, like calmness, enquiry, turning away from sense-objects, for bearance, concentration and faith and (4) longing for release. The path iself consists of three steps:hearing or study (*sravana*), reflection (*manana*), and contemplation(*nididhyasana*). Study stands for proper understanding of the meaning of Vedantic statements. It is to be heard from a competent teacher (*sravana*). Then they should be pondered over or reflected upon (*manana*). Doubts and disbelief may arise and they must be cleared by the teacher. Then the next step is contemplation the settled truth (*nididhyasana*), which gradually leads to realization (atmasakshathkara). On account of *avidya* the soul imagines to be itself to be bound and *vidya* is removes this false notion. *Moksha* in *advaita* is not acquiring anything new. As soon as the knowledge dawns, the release takes place here and now. It is called *jivanmukti* release while still in the

body. The body is not a impediment of release. When body falls after the exhaustion of *prarabdhakarma* it attains *videhamukti*.

**Time ahead**

There is a tendency for distorting the creative faculties of religions in modern world. It is highly pathetic to witness the conspiracy for curtailing the lofty principles for the fulfillment of vested interests. The wide spread apprehension and loss of identity is the grim consequence of the denial of the wise preaching. The values are vanishing even from the subconscious mind due to the contemporary woes like partition and separation. In this situation we require collective and complementary vision. *Advaita vedanta* is a naturally unifying all contradictories in a unique basement. It is not only a verbal interpretation of subjective and objective knowledge; but it is unique integrated experience. We need such an altitude to evaluate and find a solution for our current problems. Multi-level approach can insist only through that unique vision. *Advaita* provide such a dignity and integrity to our thought, deeds and actions.

The twofold objective view of *Advaita* philosophy is that \in individual level it enables him to lead a virtuous life and in the collective sphere it regulates things in such a way in accordance with its basic principles. In ultimate sence it moulds a unique vision related with our pure existence. It is establishing a unique harmony between the individual and society, reason and intuition, work and worship and body and soul as an outstanding faculty and sublimes everything into the centre of existence.

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